

Scarlet Street

The Magazine of Mystery and Horror

No. 2/Spring 1991/\$7.00 U.S./\$8.00 Can.



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Lestrade: "Some fiend has made off with Lady Penrose's copy of **Scarlet Street** Magazine, which she had cleverly concealed beneath this rug."

Holmes: "A three-pipe problem, Lestrade. The miscreant could be anyone who enjoys a good read. Each and every issue of **Scarlet Street** features DARK SHADOWS, Hercule Poirot, the very best mystery and horror films, and the World's Greatest Consulting Detective."

Watson: "Brilliant, Holmes!"

Holmes: "Precisely, Watson."

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COVER PHOTO: David Oxley and Judi Moyens in **THE HOUND OF THE BASKERVILLES** (1959).

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Scarlet Letters

I bought *Scarlet Street* for the first time and was thoroughly delighted with it.

While reading *Scarlet Letters* I noticed that one of your readers mentioned a previous issue.

Can I still obtain a copy of the issue he is referring to? Also, I would be interested in obtaining copies of some of your previous publications. Are there any available?

Ted Friedman
Demarest, NJ

We at Scarlet Street were very happy to receive your encouraging letter and very pleased that you enjoyed the magazine.

This issue marks our second in magazine form; our previous publications were simply newsletters. Unfortunately, only a small number were printed and it would not be feasible for us, at this time, to reprint them.

I have just finished reading a three-novel volume of mysteries by Tony Hillerman featuring Navajo Tribal Police Detective Jim Chee (*People of Darkness*, *The Dark Wind*, and *The Ghostway*). They are very good mysteries; in addition, I particularly enjoyed their Southwestern setting and information on Navajo culture, and think that they would make excellent movies--and would be especially commercial now, in the wake of *Dances with Wolves*. Any possibility of you passing this suggestion along to the right people? Or (with luck) do you know if plans are already afoot?

Congratulations on your premiere issue, and lots of luck in the future.

Don Livingston
Paramus, NJ

Lou Diamond Phillips plays Tony Hillerman's Navajo police detective Jim Chee in the film version of *THE DARK WIND*. If successful, a series will follow.

I was surprised and delighted to receive the first edition of *Scarlet Street*. What a wonderful publication! I am a big mystery fan as well as a horror and Hammer fan. There were so many things I enjoyed. Like you, I'm a big fan of the new Hammer LP



from Silva Screen and am in regular correspondence with David Stoner. He has asked me to be involved with the next release, and I certainly am going to find the time.

I was especially interested in the interview with the Brunas brothers over the *Universal Horrors* book. I enjoyed it very much (the book, that is), but found some of their comments and opinions odd at best.

Hope you sell a hell of a lot of copies, and that there are many more *Scarlet Streets* to come.

Dick Klemensen
Editor, Little Shop of Horrors
Des Moines, IA

Liked your premiere issue--or is it your third issue? Do you count your previous newsletters?

My favorite article was the Holmes-Ripper article. One interesting fact that your writer missed: in addition to John Neville and Robert Morley playing Sherlock and Mycroft Holmes in *A STUDY IN TERROR*, John Neville also played Sir Alfred Douglas to Robert Morley's OSCAR WILDE. Will there be future Ripper film reviews?

Good luck for continued success!
John Bates
New York, NY

I just received my first issue of *Scarlet Street*. Very impressive! If you have the time...how do Robin and Superman "fit in" with murder mystery?

Lorraine Lilley
Cedar City, UT

All the comic book characters that you will find within our pages are great detectives. Hence, we think they complement our better known crime-fighters (Holmes, Poirot, etc.).

We know
you're buying us.
We want
to hear from you.
WRITE
and tell us what
you
like, dislike,
and want to see.



As with any new experience, the first time is always the most exciting, the most fun, and the one with the most mistakes. For instance, did any of you see any photo credits in Issue One of *Scarlet Street*? Neither did we. That's one mistake. Did all the writers get listed in the credit box? No. That's two. Did you like the Mystery Photo? We did, too. The real mystery was why no one responded to it. Then the mystery was solved: we only gave you half an address to write to. That's three. It seemed quite a three-pipe problem.

The list continued. We have, hopefully, corrected the more glaring errors as well as the not-so-glaring. I apologize to anyone who felt slighted. It was certainly not intentional. I also have to fess up and tell you that some of the articles from last issue's Next Issue's Line-Up are not in this issue. We had no idea of the space limitations in a fledgling publication, and, short of putting everything in fine print, it just wouldn't all fit. So some of those items won't be seen 'til July and October. But they will be printed! I don't think this issue will disappoint you, however.

* * *

Thanks for your letters. Please continue to write. Let us know what you think! Feedback is a good thing.

* * *

In response to numerous requests, we're backtracking with Better Holmes and Watson and reprinting our mini-reviews of the Granada series from the beginning. This issue: "A Scandal in Bohemia".

* * *

Apologies to Gary J. Svehla, Editor-in-Chief of *Midnight Marquee*, whose name came out Danny Savello in our first issue.

* * *

I include my thoughts on Keye Luke in this column, and note that Final Curtains has more information on him.

Romeo and Juliet died, and their blood will forever cover the earth with a soft blanket of crimson.

Lisa Hurley, a high-school classmate of mine, wrote those words in 1974 (or thereabouts) and I have never forgotten them. When a performer of stature dies, I always remember that sentence. A gaping hole in the world of theatics stares me in the face, and I wonder how and if it can be filled. Chances are, it can't be. What once was, is gone. And we are lucky enough to have film, so the performances can be remembered, over and over again.

I didn't cry when he died. He had a good life, was respected



Keye Luke

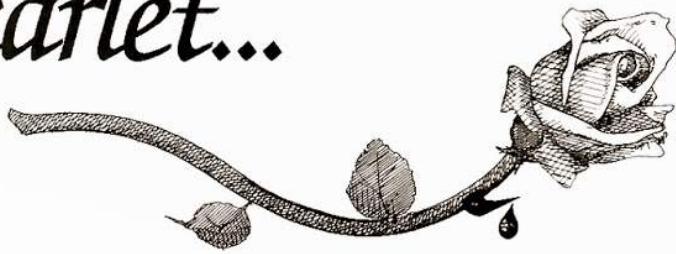
in his field. He was sad. He was an awfully good actor. Number One Son is someone I'd heard about from my early years. My parents were CHAN fans. They were particularly fond of Number One Son because it was an amusing phrase. As I grew up, I discovered what they were talking about. A child of the 70s, I remember Keye Luke as the "grasshopper's" instructor, Master Po, in the TV series KUNG FU. More recent audiences will know Luke from GREMLINS and JUST YOU AND ME, KID. But the old-timers know him from 13 CHARLIE CHAN features.

Luke's first feature was opposite Greta Garbo in 1934's THE PAINTED VEIL. "I actually got to shake Garbo's hand in one scene and was on cloud nine for weeks after," Luke once remarked in an interview.

With 150 movies to his credit, including THE GOOD EARTH and, most recently, Woody Allen's ALICE, Keye Luke will be missed by movie audiences throughout the world. Sweet dreams to Canton's number one son.

Keye Luke

Frankly Scarlet...



She was Morgan Le Fay, evil sister to good King Arthur and would-be seductress of *A CONNECTICUT YANKEE* (1931). She was Fah Lo See, begging her devilish dad to give over his male prisoners to her "tender" mercies in *THE MASK OF FU MANCHU* (1932). She was Ursula Georgi, the half-breed beauty wickedly bumping off 12 sorority sisters in *THIRTEEN WOMEN* (1932).

In a lighter, but no less lascivious, vein, she was the nymphomaniacal Countess Valentine in the delightful *LOVE ME TONIGHT* (1932). Princess Jeanette (MacDonald) asks the Countess, "Don't you ever think of anything but men, dear?" "Oh, yes," answers the Countess, "Of schoolboys."

And then, of course, she was Nora Charles.

To those actors who gripe endlessly over the "impossibility" of breaking free of typecasting, one need say only one name: Myrna Loy.

In six magical movies, from *THE THIN MAN* in 1934 to *SONG OF THE*

THIN MAN in 1947, Myrna Loy was Nora to William Powell's Nick Charles, the last great detective creation of Dashiell Hammett. Between murders, she found time to charm us in *THE GREAT ZIEGFELD* (1936), *LIBELED LADY* (1936), *THE BEST YEARS OF OUR LIVES* (1946), *THE BACHELOR AND THE BOBBY SOXER* (1947), *MR. BLANDINGS BUILDS HIS DREAM HOUSE* (1948), *CHEAPER BY THE DOZEN* (1950), *LONELYHEARTS* (1958), and *MIDNIGHTLACE* (1960). She was the perfect wife and companion because, unlike so many cinema wives, she could stand on her own—which she did as Clifton Webb's widow in *BELLES ON THEIR TOES*, the 1952 sequel to *CHEAPER BY THE DOZEN*.

This year, the Academy of Motion Picture Arts and Sciences presented Fu Manchu's daughter, King Arthur's sister,

and Nick Charles' wife with its Lifetime Achievement Award. *Scarlet Street* joins in the celebration by proclaiming Myrna Loy our Scarlet Lady for this, our second issue.

This year's Oscarcast was this year's Oscarcast. For all the innovations, improvements, and embellishments wary viewers are promised each year, the overall impact of the annual event changes very little from show to show. What we gain by the absence of Rob Lowe ogling Snow White, we lose by the presence of Kim Basinger doing her unlevel best to focus her eyes on--what--the teleprompter? The planet Earth?

Then we have the acceptance speeches. With the aid of those endless accolades my mind used to achieve a state of numbness astonishing even to me, but since I began editing *Scarlet Street* I've had second thoughts--numb, perhaps, but second nevertheless. The need to acknowledge those people who, specifically, helped bring one's work to life, or, in the larger picture, thank those whose love and support made it possible to do the work at all--that need is undeniable.

A lot of talented, hard-working men and women put in a lot of time and effort preparing this issue of *Scarlet Street*. You'll find the names of most of them, spelled correctly, I hope, on the masthead; others, in charge of publicity and press for their respective TV shows and films, gave a little extra push to find us that elusive photo or piece of information. My thanks to each and every one of them. What there is of myself, as writer and editor, in *Scarlet Street* No. 2 and every *Scarlet Street* to come, I dedicate with love to my father.

Richard
O'alley



Our Scarlet Lady (and friends).

Baker Street Regular



Jeremy Brett has stated that he will not be back to portray the World's Greatest Detective. Now that the "final" six episodes are complete and airing in England, Brett is taking a well-deserved rest and retiring from the series.

We understand he has said this before. Who knows? Maybe he'll surprise us.

We would note that the Baker Street set is a permanent fixture at Granada Studios in Manchester, England. Anyone planning to visit may take the Granada Studios Tour, which includes not only 221B, but also the CORONATION STREET set, MYSTERY! fans can see Checkpoint Charlie from GAME SET AND MATCH and there is also a New York street scene!

So if you visit England and happen to take the tour, write and let us know if you saw any action at 221B Baker Street. We'd be very happy to hear from you.

The pictures in this issue's column are from the new series, THE CASEBOOK OF SHERLOCK HOLMES. THE CASEBOOK will, in all likelihood, air in this country by the end of the year. Fans should note that the Disney Channel is running THE ADVENTURES and THE RETURN OF SHERLOCK HOLMES on Tuesday nights, so if you missed any and aren't a collector, that's the channel to watch!

"Ugly, Watson--very ugly!"

"Yes, indeed, Holmes."

"Nor could she prove an alibi. On the contrary, she had to admit that she was down near Thor Bridge--that was the scene of the tragedy--about that hour. She couldn't deny it, for some passing villager had seen her there."

"That really seems final."

"And yet, Watson--and yet! This bridge--a single broad span of stone with balustraded sides--carries the drive over the narrowest part of a long, deep, reed-girt sheet of water. Thor Mere it is called. In the mouth of the bridge lay the dead woman. Such are the main facts. But here, if I mistake not, is our client, considerably before his time."

-- from "*The Problem of Thor Bridge*"

© Granada Television of England





© Granada Television of England

"How would Lausanne do, my dear Watson--first-class tickets and all expenses paid on a princely scale?"

"Splendid! But why?"

Holmes leaned back in his armchair and took his notebook from his pocket.

"One of the most dangerous classes in the world," said he, "is the drifting and friendless woman. She is the most harmless and often the most useful of mortals, but she is the inevitable inciter of crime in others. She is helpless. She is migratory. She has sufficient means to take her from country to country and from hotel to hotel. She is lost, as often as not, in a maze of obscure pensions and boarding-houses. She is a stray chicken in a world of foxes. When she is gobbled up she is hardly missed. I much fear that some evil has come to the Lady Frances Carfax."

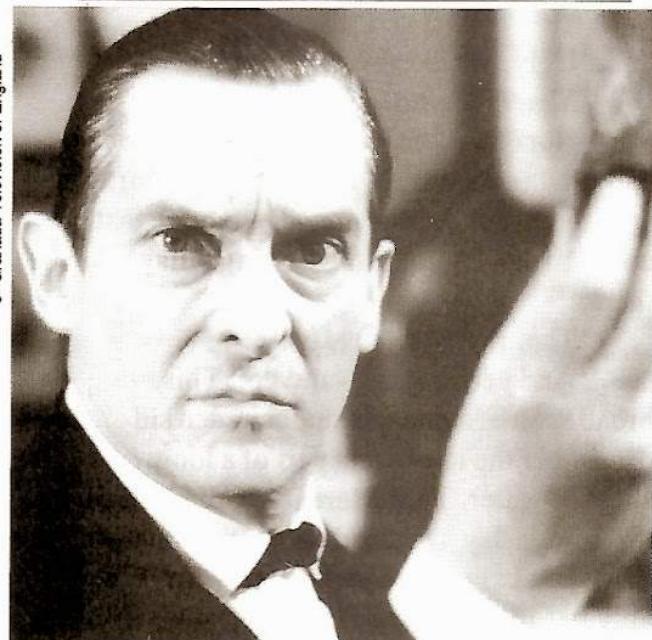
-- from *"The Disappearance of Lady Frances Carfax"*

LEFT: Edward Hardwicke and Jeremy Brett pause in front of The Boscombe Valley Arms. BELOW: Jeremy Brett examines an important clue in his search for Lady Frances Carfax.

"I am afraid," said I, "that the facts are so obvious that you will find little credit to be gained out of this case."

"There is nothing more deceptive than an obvious fact," he answered, laughing. "Besides, we may chance to hit upon some other obvious facts which may have been by no means obvious to Mr. Lestrade. You know me too well to think that I am boasting when I say that I shall either confirm or destroy his theory by means which he is quite incapable of employing, or even of understanding."

-- from *"The Boscombe Valley Mystery"*





"Alas, poor Creeping Man," muses Jeremy Brett as Sherlock Holmes. "The Adventure of the Creeping Man" is one of Sir Arthur Conan Doyle's less celebrated Holmes stories; it can only improve under the artful administrations of Granada Television.

"The same old Watson!" said he. "You never learn that the gravest issues may depend upon the smallest things. But is it not on the face of it strange that a staid, elderly philosopher -- you've heard of Presbury, of course, the famous Camford physiologist? -- that such a man, whose friend has been his devoted wolfhound, should now have been twice attacked by his own dog? What do you make of it?"

"The dog is ill."

"Well, that has to be considered. But he attacks no one else, nor does he apparently molest his master, save on very special occasions."

-- from "The Adventure of The Creeping Man"

All text excerpts by Sir Arthur Conan Doyle

Sinister Cinema

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DRIVE-IN Double Features

Here we go again! It's another batch of classic double feature combos for those hot summer evenings. Park your big screen TV in the back yard, plant your buns onto your favorite chaise lounge, and kick back in the night air while you suck in the atmosphere of 12 more double bill combos that actually played together back in the days when motor movies were king. If you've never seen one of our drive-in double features before, you're in for up to three hours of what can only be described as "Nostalgia Deluxe". It's not just two movies on one tape, you also get a terrific assortment of original drive-in snack bar commercials, promos, countdowns, previews of coming attractions, and much more. We have another outstanding new batch of intermission stuff that wasn't available on last year's combo.

Here's the lineup ...

DOUBLE FEATURE NO. 25 (No. DI-25)



CARNIVAL OF SOULS (1962) Candace Hilligoss, Sidney Berger, Herb Harvey. This Herts-Lion release has stood the test of time and is now considered one of the best low budget horror films ever made. The lone survivor of a car wreck is haunted and followed by a ghostly personage. A riveting pipe organ music score. Seldom have elements of sight and sound come together in such a horrifying way. A haunting film you'll never forget.

THE DEVIL'S MESSENGER (1961) Lon Chaney, Karen Kadler, John Crawford. Another Herts-Lion release from the early 60s, (whatever happened to Herts-Lion?). Lon plays Satan in this trio of very unusual horror stories. He sends his satanic messenger back to Earth at the film's climax with a very 'special' gift for all the people of the world. If you enjoyed ONE STEP BEYOND or TWILIGHT ZONE you'll get a kick out of this.

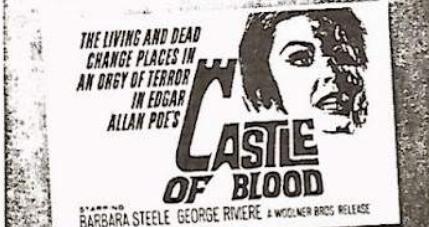


DOUBLE FEATURE NO. 26 (No. DI-26)

CASTLE OF BLOOD (1964) Barbara Steele, George Riviere, Margaret Robsahn. One of the most atmospheric Italian horror films ever made. A newspaper columnist decides to spend the night in a haunted castle via a bet with the castle's owner, who claims he'll be dead by morning. Steele is ravishing as the living ghost who falls for the young writer who spends a night with the dead. Eerie, suspenseful, and still frightening even by today's standards. Gothic horror at its best.

HERCULES IN THE HAUNTED WORLD (1961) Reg Park, Christopher Lee, Leonora Ruffo. Although it had been released a couple of years before, the Woolner brothers decided to rerelease this sword and sandal classic as part of a double bill with a new Barbara Steele import. Hercules takes an excursion into Hades, facing rock monsters, female demons, and other assorted monstrosities. Lee is superb as his evil nemesis. One of the very best, if not the best, non-major studio, sword & sandal import.

ALL NEW! An all new height in fright and might!



DOUBLE FEATURE NO. 27 (No. DI-27)

GIANT OF METROPOLIS (1962) Gordon Mitchell, Bella Cortez. A moody, interesting combination of science fiction, adventure, and fantasy. Harrison plays a heroic musclemen caught in a web of intrigue within an ancient scientific supercity. Its evil ruler conducts weird, scientific experiments while the city awaits its impending doom from a natural cataclysm. Wonderful music. Color.

INVINCIBLE GLADIATOR (1962) Richard Harrison, Isabelle Corey. This color adventure is jammed with all the things you usually expect in a gladiator movie: death duels in the arena, palace intrigue, gladiators in revolt, etc. Harrison plays the title hero who fights an evil tyrant for the freedom of a group of oppressed people. Good sword and sandal excitement.



DOUBLE FEATURE NO. 28 (No. DI-28)

SHE DEMONS (1957) Tod Griffen, Irish McCalla, Victor Sen Young. A hurricane strands a group of people on a jungle island that's targeted for practice bombings by the air force. There they encounter a hidden Nazi camp where a mad scientist conducts strange experiments on native women, turning them into horrible monsters. A classic drive-in schlockfest. Irish has legs like a 57' Chevy...classic.

GIANT FROM THE UNKNOWN (1957) Edward Kemmer, Sally Fraser, Morris Ankrum, Bob Steele. A group of research scientists head for the mountains. There they discover that certain radioactive properties within the soil have remarkably preserved many of the ancient remains they uncover. Also preserved and very much alive is a giant, legendary conquistador who frees himself from his grave and goes on a maniacal rampage.

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DOUBLE FEATURE NO. 29 (No. DI-29)

FRANKENSTEIN'S DAUGHTER (1958) Donald Murphy, John Ashley, Sandra Knight, Sally Todd. A drive-in movie if there ever was one. Frankenstein's grandson carries on the family tradition by experimenting on young, teenage girls and by creating a gross looking female monster in the basement of his home. The climax features one of the best "acid in his face" shots ever filmed.

MISSILE TO THE MOON (1958) Richard Travis, Gary Clarke, Laurie Mitchell, Cathy Downs. A remake of one of Astor Pictures earlier sci-fi schlockers, **CAT WOMEN OF THE MOON**. There's a few different plot twists thrown in, including monstrous, lunar rock men who threaten our heroes. Our print contains the often cut scene of the astronaut being burnt to a crisp by the sun's rays.

DOUBLE FEATURE NO. 30 (No. DI-30)

COUNT DRACULA'S GREAT LOVE (1972) Paul Naschy, Vic Winner, Ingrid Garbo. A beautiful color print of what may very well be Naschy's best film. Dracula is visited in his castle by a group of gorgeous, (and often quite topless) babes, which he proceeds to vampirize in the usual manner. However, he longs for one of them to come to him of her own free will. Very brutal and bloody in places. Our print is the completely uncut, American theatrical release version.

THE VAMPIRE'S NIGHT ORGY (1973, aka **ORGY OF THE VAMPIRES**) Jack Taylor, John Richard. While traveling through the countryside, a bus full of tourists stops in a small European town. To their horror, they discover that all of the villagers are bloodthirsty vampires. An interesting Spanish horror film. Directed by Leon Klimovsky, who often did Paul Naschy vehicles.



DOUBLE FEATURE NO. 31 (No. DI-31)

THE WITCH'S CURSE (1962) Kirk Morris, Helena Chanel, directed by Ricardo Freda. Morris plays Maciste in this fantasy horror film about an excursion to hell. Maciste must find the damned spirit of an ancient witch in order to free her descendant from a centuries old curse. Set in Scotland.

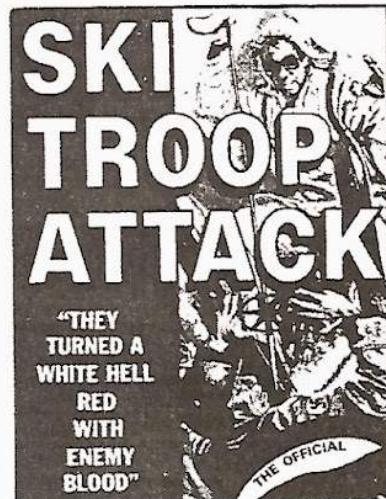
COLOSSUS OF THE ARENA (1960) Mark Forest, Scilla Gabel. The setting is ancient Rome in the 4th century. Forest plays a mighty gladiator named Robur, who uncovers a plot to imprison a beautiful young princess. He exposes an evil duke as the perpetrator through a series of spectacular feats and combats.



DOUBLE FEATURE NO. 32 (No. DI-32)

SKI TROOP ATTACK (1959) Michael Forest, Sheila Carol, Wally Campo, Roger Corman. Shot at the same time and with the same cast and crew as **BEAST FROM HAUNTED CAVE**. Corman produced, directed, and played a Nazi commander on skis in this WWII thriller. Just like all of Roger's other sci-fi/horror films except they're fighting Nazis instead of monsters.

BATTLE OF BLOOD ISLAND (1959) Ron Kennedy, Richard Devon. In the final days of WWII, a pair of U.S. soldiers are stranded on a remote island in the Pacific. They struggle and fight to stay alive under almost impossible conditions. Shot on location in the Caribbean by Roger Corman's filmgroup company at the same time he was filming **LAST WOMAN ON EARTH** and **CREATURE FROM THE HAUNTED SEA**.



DOUBLE FEATURE NO. 33 (No. DI-33)

MANBEAST (1956) Rock Madison, Lloyd Nelson, Virginia Maynor, George Skafte. A man and a woman arrive in the Himalayas to search for the woman's missing brother. They're confronted by a strange guide and a murdering pack of abominable snowmen which the guide claims to be a descendant of. Not bad for a Jerry Warren film.

PREHISTORIC WOMEN (1950) Allan Nixon, Laurette Luez, Mara Lynn. This classic turkey was brought out of mothballs six years after its original release just so it could fit the lower berth of a double bill with **MANBEAST**. Prehistoric babes battle against giants and dragons during ancient times. All in glorious cinemcolor. Some truly hysterical moments.



DOUBLE FEATURE NO. 34 (No. DI-34)

SWAMP V. C'MEN (1956) Beverly Garland, Marie Windsor, Michael 'Touch' Connors, Carole Matthews. A seedy group of female convicts kidnap a young hunk, (played by Connors) and drag him through the swamp while searching for a fortune in hidden diamonds. The girls fight over Connors and with each other in this schlocky exploitation thriller directed by Roger Corman. Garland looks hot in cutoffs. Lots of Gators and tough babes. Now mastered from a nice color print.

GUNSLINGER (1956) John Ireland, Beverly Garland, Allison Hayes. This Roger Corman western is worth watching if only to see two of the most gorgeous 'B-movie' babes that ever lived, (Garland & Hayes), in one movie together. Garland inherits the job of sheriff from her dead husband, while Hayes plays a landsman hustler who hires Ireland to bump off Beverly. Nice color.

DOUBLE FEATURE NO. 35 (No. DI-35)

BATTLE OF THE WORLDS (1962) Claude Rains, Bill Carter, Maya Brent. Enjoyable sci-fi with Rains in one of his final roles as Professor Benjamin, who leads a space expedition against a computer-run, dead planet that's hurtling headlong towards the Earth. Great special effects for its time. Mastered from a gorgeous color print.

ATOM AGE VAMPIRE (1962) Alberto Lupo, Susanne Loret, Sergio Fantoni. A car accident leaves a beautiful nightclub dancer with a horribly disfigured face. She takes refuge in the house of a mad scientist who restores her beauty by murdering young girls and extracting their glands. He shoots up and transforms into a monster whenever he goes out on a killing. An old drive-in standard.

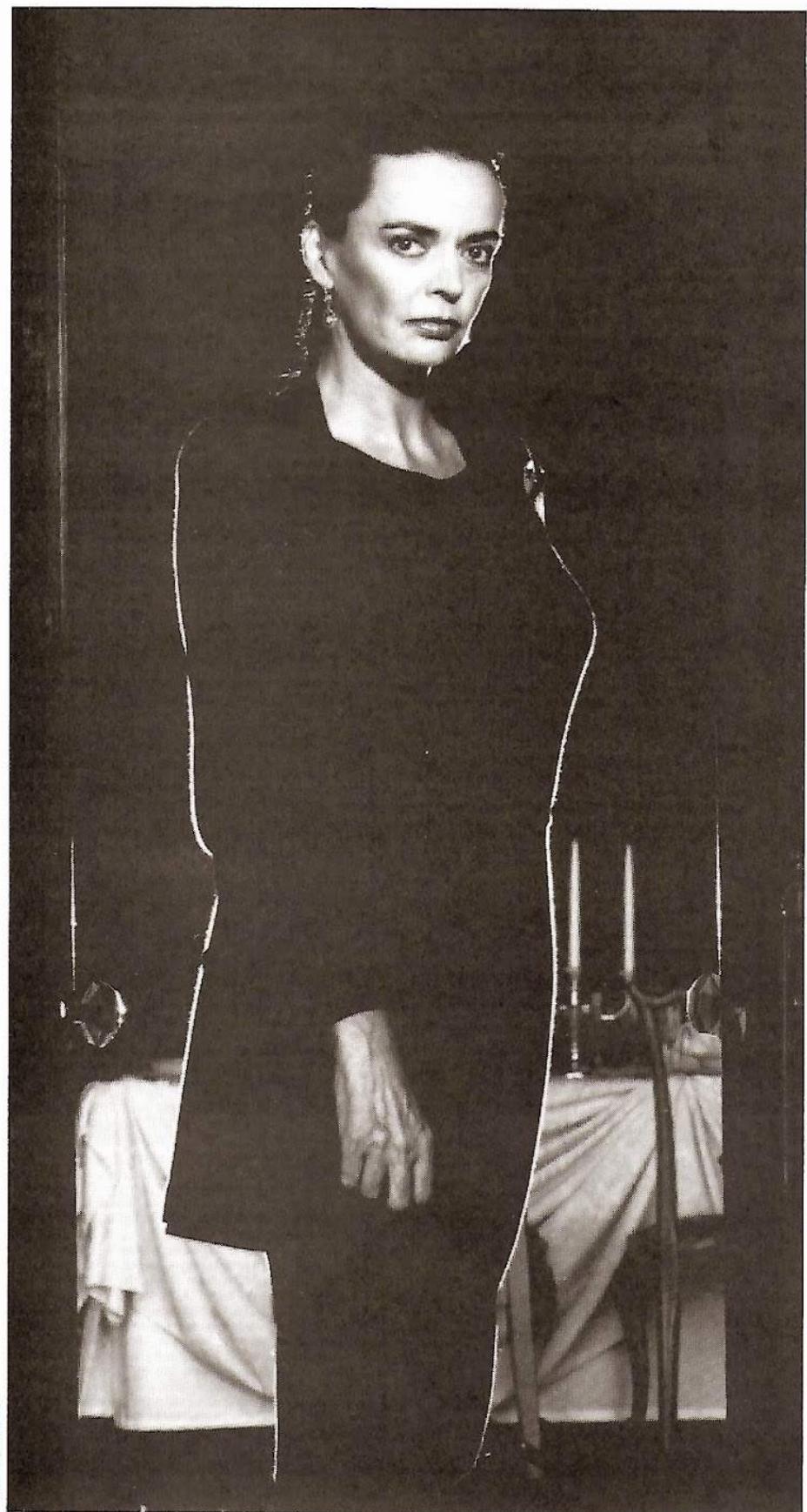


DOUBLE FEATURE NO. 36 (No. DI-36)

GIRL ON A CHAIN GANG (1965) William Watson, Julie Ainge. An outrageous exploitation film made the year after the civil rights workers were murdered in Mississippi. A white guy, a black guy, and a white girl are falsely arrested, abused, and eventually murdered by redneck, southern police. Very entertaining and totally engrossing in a sleazy way.

TEENAGE MOTHER (1966) Arlene Sue Farber, Frederick Riccio. A young teacher arrives at a small town high school to teach (gasp!) sex education. Later, a young teenage babe tells her boyfriend she's pregnant so he'll marry her. There's a rumble at a drive-in theater (they're showing **GIRL ON A CHAIN GANG**), hot rod races, go go dancers, angry parents, and to top the entire proceedings off, we're shown a close-up of an actual birth, complete with forceps. Absolutely astounding.

THIS OFFER ABSOLUTELY ENDS AT THE STROKE OF MIDNIGHT NOVEMBER 30, 1991!



Courtesy of NBC

Something special is happening on Friday nights on NBC, and unless you live in a closet or you're a party animal who just can't stay home, you know what I mean. Dan Curtis has fulfilled his promise to horror fans -- *DARK SHADOWS* is back with a new look and enough plot twists to keep even the most devoted Shadowites on their toes.

For those who approach the new *DARK SHADOWS* with disdain or apprehension, rest assured that it's the best-looking show on television (and we're not just talking miniseries). Professionalism and dedication shine throughout its entire running time and, better yet, it's the first horror series in ages to play its scares perfectly straight.

Barnabas Collins returns in the powerfully-voiced, no-nonsense form of actor Ben Cross. After achieving acclaim in the Oscar-winning *CHARIOTS OF FIRE*, the English-born Cross appeared in such genre films as *THE UNHOLY* (1988) and *NIGHT LIFE* (1990), the latter a made-for-cable vampire comedy that helped prepare him for *DARK SHADOWS*. Cross is a member of the Royal Shakespeare Company and gives the new *DARK SHADOWS* a welcome touch of class.

Of course, Cross portrays a Barnabas considerably different from the Jonathan Frid original. American vampires were virtually non-existent on 60s TV and movie screens before Frid. (It wasn't until such 70s films as *GRAVE OF THE VAMPIRE* and *COUNT YORGA, VAMPIRE* that America would stake its claim to the creatures.) Frid, who had never seen a vampire film except 1931's *DRACULA*, brought originality and a naive, sympathetic approach to the 175-year-old Barnabas.

In these modern times, Cross brings a sensual, animalistic quality to Barnabas that simply wasn't allowed by network censors in the 60s. Since the special effects are also more elaborate, the Ben Cross Barnabas has a distinct advantage over the Jonathan Frid interpretation. Even without the higher budget and lower restrictions, Cross'

LEFT: A vampire can grow old waiting for Dr. Julia Hoffman (Barbara Steele) to cure him. In fact, a vampire can grow old after she's cured him! NEXT PAGE: Candlelight and wine--well, no wine--and a cozy little bite between friends. Barnabas Collins (Ben Cross) returns.

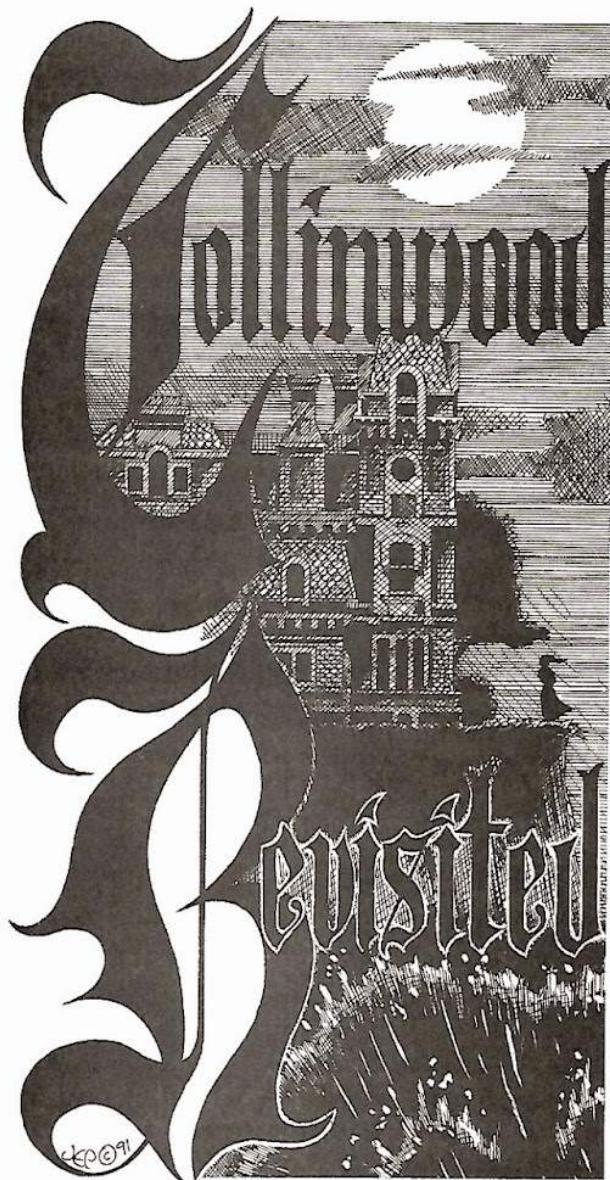


Photo courtesy of NBC

The Resurrection of DARK SHADOWS

performance would be nothing short of fabulous. Who can forget the scene in which Barnabas put the bite on Carolyn (Barbara Blackburn)? As if NBC could feel the heat, a commercial immediately followed, showing a man wiping his brow and whispering "whew!". A perfect sentiment for a perfect sequence.

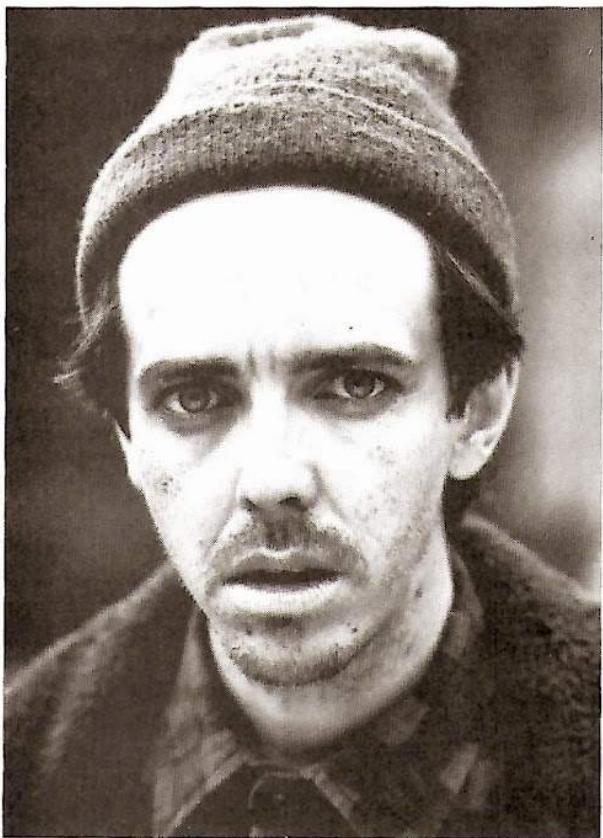
Most of the other characters are back, and two of the most outstanding are Willie Loomis (played by Jim Fyfe) and Dr. Julia Hoffman (horror queen Barbara Steele). Fyfe hails from Haddon Township, New Jersey, and brings an extensive theatrical background to his role. Fans of the original *DARK SHADOWS* will remember that Willie Loomis (John Karlen) was the accomplice of Jason McGuire (Dennis Patrick), a villain who planned to steal the Collins family

treasure. Willie unwittingly freed vampiric Barnabas Collins from a chained coffin, thinking the treasure was hidden within. For his troubles, Willie was bitten and forced to become the vampire's servant. The new series finds Willie resurrected as the spoiled, simpleminded handyman of Collinwood, doted on by his aunt, Mrs. Johnson (Julianna McCarthy). Fyfe brings humor and sympathy to the role and establishes Willie as the "Renfield" character in the *DARK SHADOWS* ethos. The actor's talents are further displayed as ancestor Ben Loomis in the 1790 flashback episodes. (In the original, Thayer David portrayed Ben Stokes, who saw to Barnabas' vampiric needs.)

The late Grayson Hall is a hard act to follow as Dr. Julia Hoffman/Natalie DuPres, but who other than Barbara Steele could

give both roles such an intense style and grace? Steele needs no introduction to horror fans of the 60s: *BLACK SUNDAY* alone has forever linked her to the genre. In *DARK SHADOWS*, Steele's as electrifying as ever, breathing new life into a Julia tortured by her obsession with Barnabas Collins. As Natalie DuPres in the 1790 sequences, Steele utilizes a Haitian accent to reinforce the pseudo-French background of the character.

After the four-hour *DARK SHADOWS* pilot premiered last January, two episodes with a strong European feel followed -- no wonder, as they were guided by Italian director Armand Mastroianni. Mastroianni's films include *HE KNOWS YOU'RE ALONE* (1980), *THE SUPERNATURALS* (1986), and *CAMERON'S*

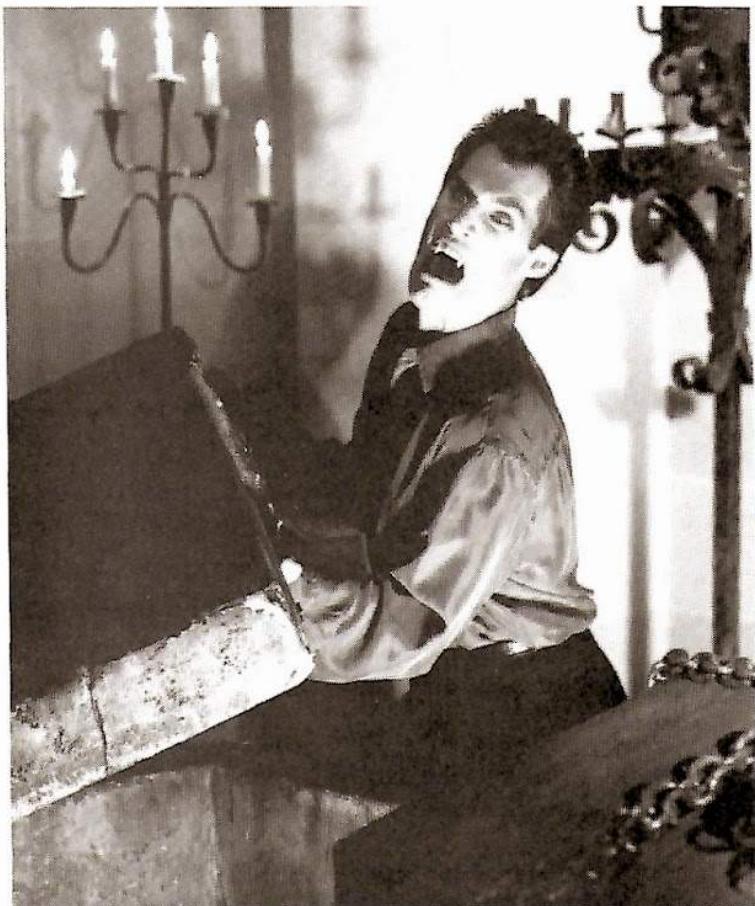


LEFT: The first Willie Loomis (John Karlen) went on to cop an Emmy as a cop's husband on *CAGNEY AND LACEY*. Jim Fyfe is Collinwood's new whipping boy. **BELOW:** Who says you can't go home again? Barnabas Collins (Ben Cross) does a little spring cleaning in the hope that *DARK SHADOWS* will be around for quite a spell.

CLOSET (1987). Mastroianni's technique was displayed throughout the two episodes, and even paid homage to his own films in one particularly stylish scene in which a murderous Carolyn tried to kill Julia in her bedroom. The hand-held camera, a closeup of the knife blade opening the door, and a sudden, surprise denouement all point to a master at work. Mastroianni has been appointed **DARK SHADOWS** producer and overseer under Dan Curtis and is encouraging other talented directors to show their stuff.

According to Dan Curtis, the new series "will retain all the fun of the original, but will also have a more elaborate look and sophisticated feel." Few promises have been better kept; each episode improves upon the last. Let's hope with the new **DARK SHADOWS** that "the blood is indeed the life", and that the new series will be around for a very long time to come.

- Bill Amazzini



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Both photos courtesy of NBC



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S.O.S.

Save Our Shows!

S.O.S.

Among many unpleasant truths that we must face in life, here's one guaranteed to strike terror in the hearts of mystery and horror fans everywhere: we live in a world where the garbage that is *BABY TALK* becomes the runaway hit of the season while such outstanding shows as *DARK SHADOWS*, *THE FLASH*, and *TWIN PEAKS* remain in imminent danger of cancellation. Too often, in order to put disappointment behind us, we genre fans give up on our favorite programs long before the ax falls. Better, by far, that we fight for their survival. With this in mind, here's all the info you need to write to those certain parties who just might keep your show on the air. Please make your voice be heard!

!! DO NOT PUT THE NAME OF THE SHOW ON THE ENVELOPE !!

DARK SHADOWS

Mr. Warren Littlefield

National Broadcasting Company, 3000 West Alameda Avenue, Burbank, CA 91523

THE FLASH

Mr. Laurence Tisch, President

CBS, 524 West 57th Street, New York, NY 10019

TWIN PEAKS

Mr. Robert Iger, President

ABC Entertainment, 2040 Avenue of the Stars, Los Angeles, CA 90067

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MYSTERY!

For their 11th season, MYSTERY! presents a new opening sequence by Edward Gorey, a man who can see the humor in a body laid out on the drawing room floor. One wonders what might unnerve that sort of a mind. We found out ... "Garbage bags. You know those black plastic bags—I think they are absolutely the scariest things in the world. I am mortally certain that there are people dead or dying in every plastic garbage bag I see on the street."

Gives one pause, doesn't it?

Three upcoming stories on MYSTERY! have the distinction of not containing a single famous fictional sleuth. British critics claim, however, that THE DARK ANGEL, DIE KINDER, and THE MAN FROM THE PRU each present as much "intrigue, danger and mayhem as any of the more traditional tales on the Mobil-funded series."

THE DARK ANGEL (based on Sheridan le Fanu's *Uncle Silas*) has Peter (LAWRENCE OF ARABIA) O'Toole reveal his dark side as a malevolent tyrant. The one-part, extra-length episode concerns a young heiress who puts her life on the line when she agrees to become the ward of her wicked uncle -- who will inherit her vast estate if she dies. O'Toole is the depraved uncle whose villainy contrasts sharply with the innocence of his beautiful 17-year-old niece, Maud (Beatie Edney). Jane Lapotaire appears as Maud's wicked French governess; also featured are Tim Woodward and Alan MacNaughton. Peter Hammond directed the Don MacPherson script, which was called "wickedly good stuff" by a British critic (BBC and Television New Zealand).

DIE KINDER (THE CHILDREN) is a six-part series set in the present day starring Miranda Richardson as Sidonie, a young English divorcee whose German former husband abducts their children to

Germany. While searching for them against the backdrop of German politics after the fall of the Berlin Wall, Sidonie and an American investigator (Frederick Forrest) become entangled in an international terrorist conspiracy. Paula Mine wrote and Rob Walker directed (BBC).

UNSOLVED MYSTERY fans will especially enjoy THE MAN FROM THE PRU starring Jonathan Pryce; it's the true story of a 60-year-old murder mystery that has yet to be solved. Raymond Chandler once described this drama as "the impossible murder, the non-pareil of all murder mysteries."

Pryce plays William Herbert Wallace, a collection agent for England's Prudential Assurance Society. Wallace was charged with the brutal murder of his wife Julia (Anna Massey); he was found guilty and sentenced to hang, but was saved when the verdict was reversed on appeal. It was said at the time that, if he was indeed guilty, Wallace's alibi was one of the most clever ever concocted. Was Wallace the victim of a diabolical attempt to have an innocent man convicted? We may never know. Susannah York, Gary Mavers, and Sandy Hendrickson also star. Written by Robert Smith and directed by Rob Rohrer (BBC and Liverpool Films).

John Thaw returns as our old friend Inspector Morse for three new stories (two hours each): THE INFERNAL SERPENT, DECEIVED BY FLIGHT, and THE SECRET OF BAY 5B.

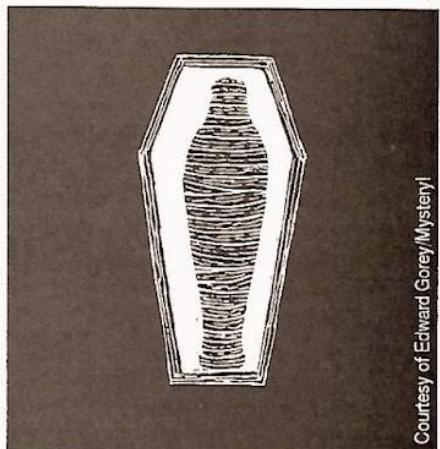
A new kid on the block, Ngaio Marsh's Inspector Roderick Alleyn makes his MYSTERY! debut this season. Simon



Diana Rigg

Williams (UPSTAIRS, DOWNSTAIRS) stars. Expect Horace Rumpole (Leo McKern) to be back "down the Old Bailey". Familiar faces also include Sherlock Holmes (Jeremy Brett) and Dr. John Watson (Edward Hardwicke) later this year. Diana Rigg continues to grace MYSTERY! as host.

-- Jessie Lilley



Courtesy of Edward Gorey/Mystery!

Better Holmes and Watson

The Granada Series Reviewed

A SCANDAL IN BOHEMIA
Adaptation: Alexander Baron
Direction: Paul Annett

Night. A bijou villa, called Briony Lodge, in Serpentine Avenue, St. John's Wood. The contents of a desk are examined by furtive fingers. On the wall, a portrait of an extraordinarily lovely woman is slashed beyond repair; whether it is done out of spite, or to reveal to criminal eyes what lies between portrait and wall, is open to question. Suddenly, Fingers and Eyes are caught red-handed by a servant of the house and his gun-wielding mistress. Panicked, the miscreants take wing.

It is a typical evening in the home of Miss Irene Adler, the New Jersey native, the retired prima donna of the Imperial Opera of Warsaw, the adventuress, *the woman*.

Sir Arthur Conan Doyle's "A Scandal In Bohemia", published after the introductory novels *A Study In Scarlet* and *The Sign*

of Four, is the short story that made Sherlock Holmes a hit; fittingly, Granada TV chose to broadcast their adaptation of the tale as the first episode of the series *THE ADVENTURES OF SHERLOCK HOLMES*. Following the Briony Lodge prologue, *THE ADVENTURES* deftly establishes its credentials: we arrive with Dr. Watson at 221B Baker Street, are met at the door by Mrs. Hudson, and climb the stairs to find Sherlock Holmes brooding in his rooms. Reference is made to Holmes' preferred seven percent solution of cocaine and Watson's war wound (but not to the precise location of that peripatetic injury). Reference is made, too, to Watson's hearty appetite, a personality trait that will be made much of in future episodes. It remains only for Holmes to produce a letter from Wilhelm Gottsreich Sigismund von Ormstein, Grand Duke of Cassel-Felstein and hereditary King of Bohemia, to launch us into the well-loved tale of the Great Detective's encounter with Miss Irene Adler, a beauty "of dubious and questionable memory". Miss Adler has in



A romantic encounter between opera star Irene Adler (Gayle Hunnicutt) and the King of Bohemia (Wolf Kahler) inaugurates Granada Television International's *THE ADVENTURES OF SHERLOCK HOLMES*.

© Granada Television of England



Jeremy Brett

her possession a damaging photograph of herself and the King. Five attempts have been made by the King's agents to retrieve the evidence; now his Majesty has turned to Holmes as a last resort. Holmes takes the case and, by story's end, finds himself thoroughly bested by the woman in question.

Irene Adler's participation in a Sherlock Holmes movie is usually the occasion for misguided filmmakers to fabricate a romance between the friendly antagonists; happily, Granada avoids the temptation. Dramatist Alexander Baron also has the good sense to stress a vital link between Holmes and Miss Adler: their passionate love of music. Early in the episode, Holmes remarks to Watson that the case "...must be settled by Friday. The composer Tchaikovsky's conducting his own works at the St. James Hall." Later, a disguised Holmes lingers outside Briony Lodge and listens to Irene Adler singing within; thus, a musical bond is forged before the characters meet face to face.

From the start, Gayle Hunnicutt cements Granada's reputation for definitive interpretations of the Conan Doyle characters. Whether surprising two thieves in the night or dressing in male attire -- the better to flummox Sherlock Holmes -- Hunnicutt brings a quality of grace-under-pressure to Irene Adler's every action. Wolf Kahler is

Continued on Page 63



The incriminating evidence! Can Sherlock Holmes trick Irene Adler into revealing the hiding place of this scandalous photo?

Small Screen Line-Up

Rumors of budgetary problems have fans of **THE FLASH** nervous about renewal. No decisions have been made yet.

DARK SHADOWS has hit the death slot--Fridays at 10PM--and one has to wonder if it will be back for a second season.

TWIN PEAKS is back on 'hiatus'. Fans are hopeful that it isn't really a permanent vacation.

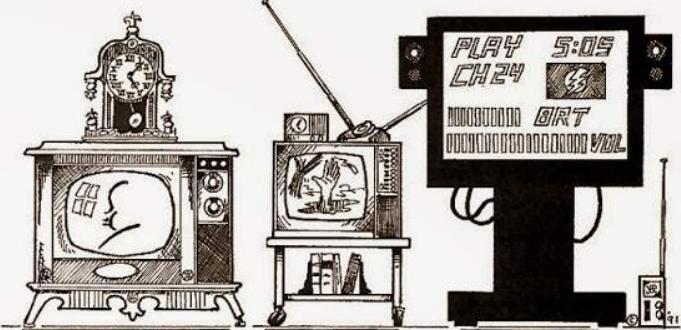
One has to wonder what the programming people are thinking at these three networks. For information on where to write to Save Our Shows, see page 15.

NETWORK

After stating that she would not do it again, Angela Lansbury has decided to return next season as Jessica Fletcher in **MURDER, SHE WROTE** and will appear in all 22 episodes. The eighth season



Angela Lansbury is Jessica Fletcher



will begin this fall and, as usual, it will be on Sunday nights.

Watch for a special guest on **FATHER DOWLING** this season: Mr. Sherlock Holmes of Baker Street!

SHE WOLF OF LONDON has a new name, partly because it is no longer set in London, but is now in Los Angeles. Randi and Ian can now be found on **LOVE AND CURSES** (check local listings for times).

PERRY MASON returns this spring with a promise that more MASONs will be made for next season.

MATLOCK fans will be pleased to learn that there will be a sixth season.

ABC will present **COLUMBO AND THE MURDER OF A ROCK STAR** this May. Dabney Coleman co-stars. Also in May on ABC, suspense fans will be delighted to note that **NIGHT OF THE HUNTER**, starring Richard Chamberlain, will be offered.

CABLE

Bless the Family Channel for its renewal of **MANIAC MANSION** for a second (eleventh?) season.

The Discovery Channel wraps up the **INCREDIBLY STRANGE FILMMAKERS** series in April. With luck the 11-part feature will be run again for those who missed it the first time. TDC also gives you **ARTHUR C. CLARKE'S MYSTERIOUS WORLD** beginning the first week of April. **Atlantis** fans should look for **TERRAX** and Ripper enthusiasts should watch for **TIMEWATCH**, which will discuss Saucy Jack on "Shadow of the Ripper".

A three-part thriller airing April 11, 12, and 13, A&E's **THE PRICE** has terrorists kidnapping a millionaire's wife and daughter from an isolated Irish estate. Can wealthy Geoffrey Carr and the police win the race against time? Will they pay **THE PRICE**?

THE GREEN MAN (two parts) airs on A&E, starring Albert Finney as an addictive pub proprietor who is visited by the ghost of an alchemist. The ghost won't leave, and steps are taken to exorcise him. Finney makes a rare television appearance in this spine-tingling ghost story (May 2 and 3).

A&E has something for the "true-life" mystery fan, too. **DIGGING FOR CLUES** shows how archaeologists have become part of police investigation teams in the U.S. and England, using specialized techniques to develop clues and track down criminals. An A&E/BBC co-production, **DIGGING FOR CLUES** airs Sunday, May 5.

--Jessie Lilley

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NEWS

BITE

NICK AND NORA, the long-awaited Arthur Laurents - Charles Strouse - Richard Maltby, Jr. Broadway musical based on the characters created by Dashiell Hammett in *The Thin Man* and immortalized by William Powell and Myrna Loy in a string of MGM mystery comedies, has a new opening date and a new batch of producers determined to get it there. The date is November 21st and the producers, replacing James Pentecost and Charles A. Suisman, who raised only half of the show's \$5.5 million budget, are Terry Allen Kramer, James and Charlene Nederlander, Elizabeth I. McCann, and Daryl Roth. Nick and Nora Charles will be played by Barry Bostwick and Joanna Gleason. Asta has yet to be cast.

--Richard Valley

A marvelous evening of theatre awaits Ripperphiles in **THE JACK THE RIPPER REVUE**. Presented in various forms over the last 12 years -- the 1988 edition of Donald Rumblelow's *Jack The Ripper: The Complete Casebook* makes mention of it -- its latest incarnation had a three-week run at the Actor's Outlet Theatre in New York.

Author/lyricist/director Peter Mattaliano has constructed a nearly perfect show with witty lyrics, well complemented by Stephen Jankowski's music, that accurately tells the tale of Saucy Jack. In this era of singing trains, helicopters as dramatic flourishes, and spinning sets that threaten to crush any less-than-nimble performer, it's exciting to see a show in which story and performance are of primary importance. There are also some striking directorial touches, including a white dress that drips blood. Mattaliano and producer Randall Etheredge hope to raise funds to mount the show on Broadway.

--Kevin G. Shinnick

DC's TV Gallery of Villains



Since **BATMAN** first burst-POW!-onto the television scene in 1966, DC Comics' colorful Rogues Gallery of Super Villains have repeatedly taken over our TV screens. Currently on view in **THE ADVENTURES OF SUPERBOY**, **SWAMP THING**, and **THE FLASH**, here is a brief rundown of crime-dom's memorable miscreants.

When **BATMAN** premiered on January 12, 1966, the first villain to greet the Dynamic Duo was the Prince of Puzzlers himself, Edward Nigma, the Riddler. An obscure fiend in the comics, the Riddler had the good fortune to appear for the first time in almost 20 years in 1965. *Batman* No. 171 (in which he returned) was one of the books examined by producer William Dozier in preparation for the TV show; thus, the character (and actor Frank Gorshin) climbed unheard-of-heights to become the 60s' favorite Batvillain.



Bizarro (Barry Meyers) isn't so much a villain as he is an unintentional menace. An imperfect duplicate of Superboy, Bizarro plagues the Boy of Steel regularly. **SUPERBOY'S** third season opened with a plot by Lex Luthor to use Bizarro to destroy the last survivor of Krypton; instead, Bizarro found true love with an imperfect duplicate of Lana Lang.

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Courtesy of VIACOM

Sherman Howard has been having a field day playing SUPERBOY's arch foe, Lex Luthor, for the past two seasons on the popular syndicated show. Here, Lex takes time out from killing to force Lana Lang (Stacy Haiduk) into marriage.



Courtesy of VIACOM™



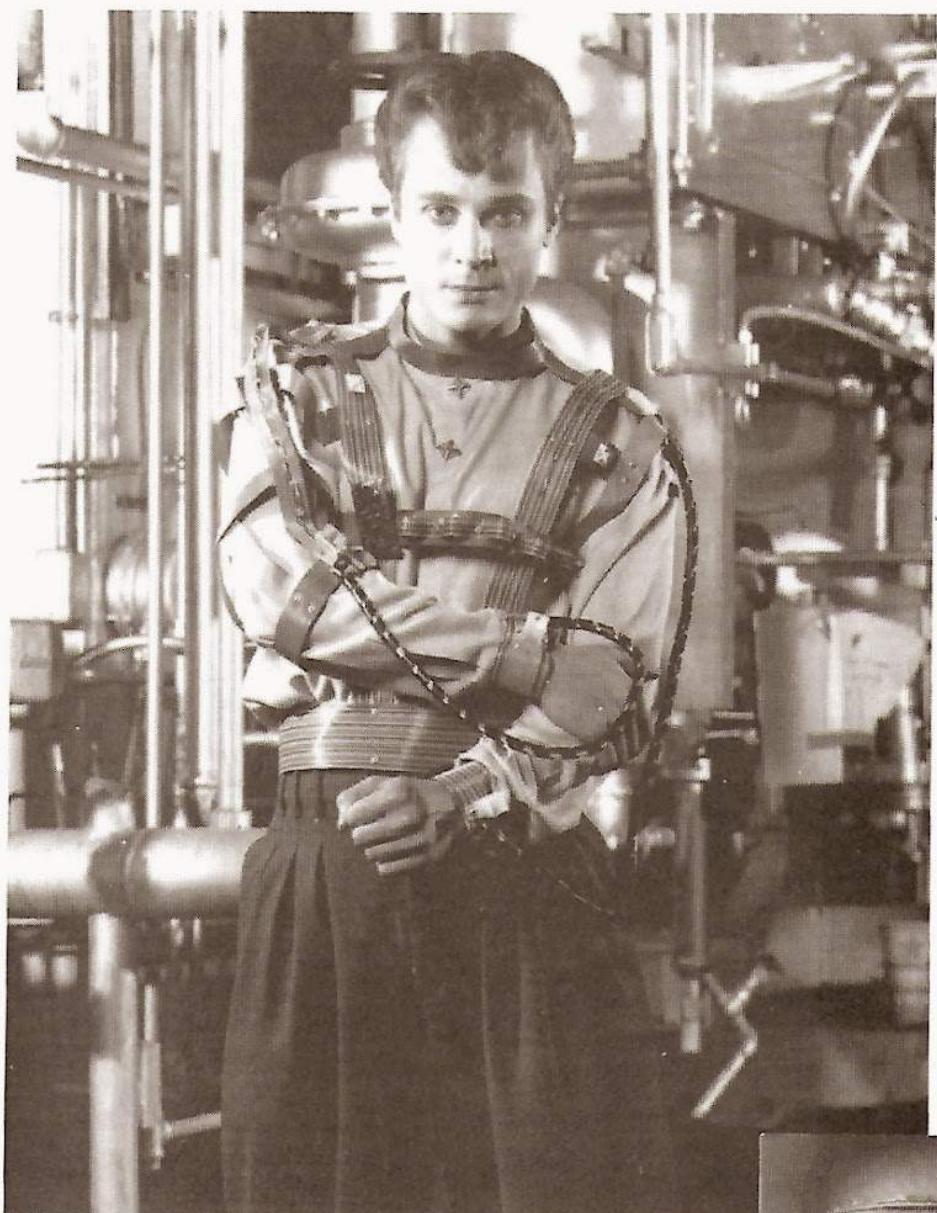
CBS, Inc. © 1990

No refugee from the funny pages, Pike nevertheless deserves mention in DC's Rogues Gallery as the first villain fought by THE FLASH on the CBS TV show. Played by DYNASTY vet Michael Nader, bad cop Pike kills Barry Allen's good cop brother, Jay.



Jack who? Cesar Romero was BATMAN's greatest nemesis, the Joker, in 19 episodes of the Caped Crusader's 60s campfest (matching the record set by Penguin Burgess Meredith). Joined by Meredith, Frank Gorshin (as the Riddler), and Lee Meriwether (as the Catwoman), Romero starred in the 1966 film version of the cult favorite. Television's Clown Prince of Crime was not the coldblooded killer of the recent Jack Nicholson/Michael Keaton film, but then, neither was the comicbook Joker of the period.





LEFT: Another imposter with no background in comics, the Ghost (Anthony Starke) is one of the best villains to appear on TV's *FLASH*. Cornered in the 50s by Central City's first superhero, Nightshade, the Ghost hides in a cryogenics chamber, only to thaw out in 1991.

NEXT PAGE, TOP LEFT: The Penguin takes on Batman next year in the sequel to 1989's megahit, but before that he was one of the most persistent of the Caped Crusader's foes on television's *BATMAN*. Brought to rich, comic life by Burgess Meredith, the Penguin befouled Gotham City in 19 of the show's 120 episodes. Meredith's performance, for all its outrageous campiness, was an accurate portrayal of the cagey bird. *BATMAN* remains in syndication on The Family Channel.

Courtesy of VIACOM™

There have been two versions of Metallo in DC continuity. The first, John Corben, was a reporter who moonlighted as a crook and killer. Severely hurt in a car crash, Corben was given some new metal parts and a uranium power source by scientist Professor Vale. Later, Corben traded in the uranium for kryptonite. When the *Superman* books were restructured in the 80s, Metallo was built from scratch by a scientist out to destroy the Man of Steel. On TV, Metallo is a bank robber with a bad heart and a persecution complex, who, after having that fateful crash, is rebuilt and given a kryptonite heart by the professor. Michael Callan has proven to be one of *SUPERBOY*'s delights in the role.





In the comics, Arcane is a very old man indeed. Played by a slightly younger Louis Jourdan in two *SWAMP THING* motion pictures, Arcane is younger still as portrayed by Mark Lindsay Chapman on the USA Network series.



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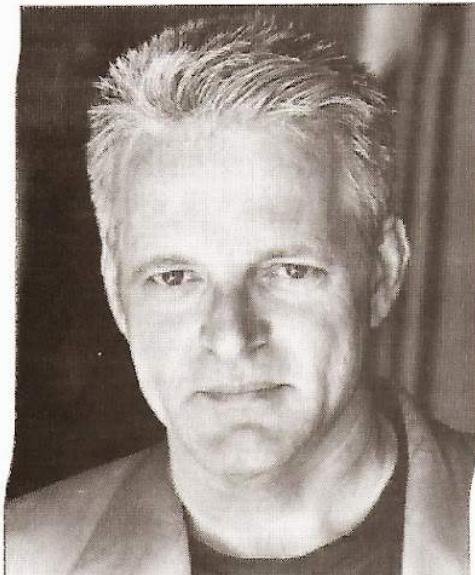
Former *STAR WARS* hero Mark Hamill revealed his dark side as crazed magician James Jesse, who, with the help of his infallible fashion sense, transforms himself into the Trickster and makes life tough for *THE FLASH*. The comic book Trickster was the son of circus performers; with the aid of "air shoes", he frequently made his escapes far above terra firma. The Trickster is the first Flash foe to make the trip from comic to television.



Courtesy of VIACOM™

ABOVE: Mr. Mxyzptlk (Michael J. Pollard) is an imp from another dimension who plagues SUPERBOY.

BELOW: Batman's got Mr. Freeze; the Flash has Captain Cold. Freeze appeared three times on BATMAN in the persons of George Sanders, Otto Preminger, and Eli Wallach. Cold, played to icy perfection by Michael Champion, has battled the Scarlet Speedster on one truly spectacular episode of THE FLASH.



In the comics he's the Mirror Master, but on the CBS television show *THE FLASH* he's travelling under his alternate image as civilian Sam Scudder. Played by former teen heartthrob and present-day talented actor/singer David Cassidy, Scudder is a sleazy master of criminal holograms. Cassidy's father, the late, great Jack Cassidy, was no stranger to the DC Universe, having starred on Broadway as a vainglorious gossip columnist who learned Clark Kent's true identity, in the musical *IT'S A BIRD, IT'S A PLANE, IT'S SUPERMAN*.

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The News Hound

Once again The Hound creeps from his multi-media den to announce the arrival of all things intriguing from Hollywood and beyond.

THE ROCKETEER will be strafing Nazis as he zooms into theatres to become Disney's lively live-action hero of the summer. More about this 1930s adventure from the producers of TV's THE FLASH in our next issue....LATE FOR DINNER from director W.D. Richter is about the awakening (or, rather, thawing) of two men cryogenically frozen in 1962 by an evil real-estate developer. What would you expect from the man behind BUCKAROO BANZAI?....A new twist on amnesia mysteries is promised in PLASTIC NIGHTMARE. Tom Berenger seeks his missing identity with the help (or hindrance?) of wife Greta Scacchi, private eye Bob Hoskins, business partner Corbin Bernsen, and attractive hanger-on Joanne Whalley-Kilmer. Wolfgang Petersen directs from his script based on Richard Nealy's novel....International spy-jinks abound in COMPANY BUSINESS, with Gene Hackman and Mikhail Baryshnikov as former foes on the run after a spy swap goes awry. A dramatic dénouement atop the Eiffel Tower tops off this May release....Kathleen Turner will star as WARSHAWSKI, the private eye featured in the detective novels of Sara Paretsky....THE FINAL ANALYSIS, from director Phil Joanou, is a psychological thriller starring Richard Gere, and reportedly not a sequel to PRETTY WOMAN.

Plenty of authentic sequels will be lurking about, however. STAR TREK VI: THE UNDISCOVERED COUNTRY will have begun production just as this issue reaches your paws. Good news is that Leonard Nimoy is back in a prominent production capacity (executive producer). Even better news is that Nicholas Meyer returns as director and co-scenarist. The production includes location work in Alaska, so pointy earmuffs might be in evidence....Conflicting rumors surround BATMAN II: will the Penguin be played by Danny DeVito or Robin Williams? Will Robin be played by an African-American actor? Will the char-

acter of Robin appear at all? The only (supposed) casting certainties are Michael Gough as Alfred, Pat Hingle as Commissioner Gordon, and Annette Bening (Oscar-nominated for THE GRIFTERS) as the Catwoman (beating out rivals Sean Young, Julia Roberts, and Michelle Pfeiffer)....Other upcoming sequels include (in numerical order): TERMINATOR 2: JUDGEMENT DAY; THE NAKED GUN 2 1/2: THE SMELL OF FEAR; ROBOCOP 3 (minus star Peter Weller); CHILD'S PLAY 3; ALIEN 3; and THE OMEN 4, which is being made as a telefilm for the Fox network....Emerging star actress and rabid horror fan Bridget Fonda would like to appear in Sam Raimi's ARMY OF DARKNESS: EVIL DEAD 3, which is set to begin this month, but DEAD veteran Bruce Campbell is so far the only cast member announced....and A NIGHTMARE ON ELM STREET 6: FREDDY'S DEAD will feature a truly frightening array of guest stars, including Alice Cooper, Roseanne Barr, and Tom Arnold.

Once again, remakes abound on the Hollywood drawing boards, including two (count 'em) versions of a classic swashbuckler: THE ADVENTURES OF ROBIN HOOD will star Patrick Bergin (SLEEPING WITH THE ENEMY) and Uma Thurman (HENRY AND JUNE), and will be produced by John McTiernan for the Fox Television Network. It just might pale in comparison to the big-screen ROBIN HOOD: PRINCE OF THIEVES, which arrives this summer starring Kevin Costner and Mary Elizabeth Mastroantonio....The 1956 thriller A KISS BEFORE DYING is being updated by FATAL ATTRACTION director James Dearden, with Matt Dillon, Max Von Sydow, and Diane Ladd starring. The original featured Jeffrey Hunter, Joanne Woodward, and Mary Astor....Steven Spielberg will precede his \$70 million test-tube dinosaur epic JURASSIC PARK (from Michael Crichton's novel) with a somewhat crazed reworking of the *Peter Pan* tale, entitled HOOK. The Tri-Star release will feature Dustin Hoffman, Robin Williams, and Julia Roberts as Tinkerbell....The Disney organization is rumored to be remaking Hitchcock's SUSPICION as a vehicle for Goldie Hawn. Director John Carpenter's MEMOIRS OF AN INVISIBLE MAN is currently in production at Warner Bros. with Chevy Chase and Daryl Hannah starring....The most intriguing remake news comes not out of

Hollywood, but from the boards of the legitimate stage: PHANTOM OF THE OPERA producer Andrew Lloyd Webber will base his next musical production on Billy Wilder's comic-noir masterpiece SUNSET BOULEVARD.

Turning to the home-video front....Agatha Christie aficionados will relish the news that Margaret Rutherford's MISS MARPLE movies are now available on videocassette at an affordable \$19.95 per episode. Also available for the first time is the 1966 feature THE ALPHABET MURDERS starring Tony Randall as Hercule Poirot....Appearing now at your local video emporium are CHILD'S PLAY 2, the color remake of NIGHT OF THE LIVING DEAD, and GENUINE RISK, a direct-to-video thriller starring Terence Stamp....The underrated paranormal shocker JACOB'S LADDER will hit the racks in May, and the immensely popular MISERY, featuring Kathy Bates' Academy Award-winning performance, will be available in June.

John le Carré's master spy George Smiley will return to the small screen in A MURDER OF QUALITY. Based on le Carré's only non-spy novel, the television feature depicts Smiley turning from intrigue to investigation when brutal murders occur at an influential English school. Watch your public television listings for this production, which features Denholm Elliott in the role originated by Sir Alec Guinness.

Must claws fur now....see you next time. Sincerely,

The News Hound

P.S. The Hound would like to report on events occurring in your area that would be of interest to our readers. Listings of repertory cinemas, special screenings and seminars, live theatre, and fan gatherings are especially welcome. Send press releases (several months in advance, please) to The News Hound, c/o Scarlet Street, P.O. Box 604, Glen Rock, N.J. 07452.

The Hound tips his eerie, glowing fedora to John Yurko and Kevin G. Shinnick for their invaluable assistance with this column and that of the previous issue.



atlantís



© 1961 Metro-Goldwyn-Mayer

the lost continent

by John Brunas

ATLANTIS, THE LOST CONTINENT is the kind of splashy, awe-inspiring fantasy-film entertainment baby boomers like me regarded as an "event" in our early days of moviegoing. Arriving at neighborhood theaters in May of 1961, after much advance hoopla, the MGM picture was one of many "epics" (by our unsophisticated standards, at least) geared for release around the time of summer vacation (THE LOST WORLD, THE TIME MACHINE, JASON AND THE ARGONAUTS) or Christmas recess (THE MYSTERIANS, JOURNEY TO THE CENTER OF

THE EARTH, MYSTERIOUS ISLAND). Reappraising such pictures in a cold critical light is painful; their intimate association with those happy fragments of our childhood is inextricable.

Casting aspersions on ATLANTIS, THE LOST CONTINENT is easy. Defining those esoteric qualities that make it enjoyable viewing is another matter. A prime example of a "missed cinematic opportunity", ATLANTIS was a letdown for film fans who were old enough to expect greater things from George Pal, the urbane producer/director of such elaborately mounted, critically

accepted pictures as *DESTINATION MOON* (1950), *THE WAR OF THE WORLDS* (1953), and, more recently, *THE TIME MACHINE* (1960), arguably his finest work. In this context, it's understandable that this garish, MetroColored spectacle failed to live up to the expectations of many. Yet *ATLANTIS* is eminently more watchable than some of Pal's more highly regarded productions.

Bearing a surface resemblance to the period's numerous English-dubbed Italian spectacles, with the addition of intriguing sci-fi/horror elements, *ATLANTIS* scarcely scratches the surface of its wonderful potential. An endless source of fascination for scientists and philosophers alike, the legendary continent, according to established theories, may have existed in the Atlantic between Europe and North America before a disaster of cataclysmic proportions wiped it off the face of the earth, centuries before the birth of Christ.

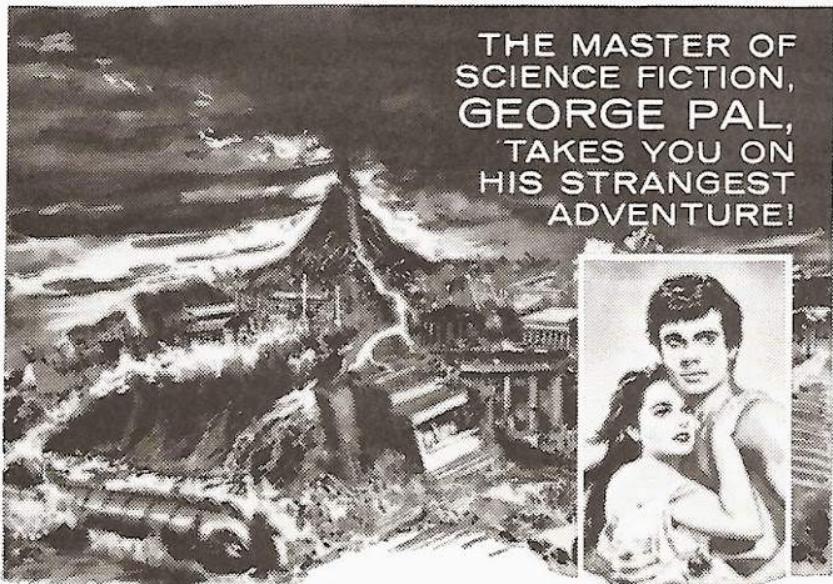
George Pal first came up with the idea of making a motion picture on this subject in the mid-50s, after reading a published version of *ATLANTA, A STORY OF ATLANTIS*, a 1949 play by Sir Gerald P. Hargreaves. Inexplicably, Pal's home studio, Paramount, which had the resources to do a first-rate job, wasn't interested. Scoring big at MGM with *THE TIME MACHINE*, Pal revived his pet project several years later, only to be given insufficient financial backing for the task at hand. Every penny not invested in the production shows up on screen: an undernourished script by Daniel Mainwaring (which Pal himself admitted was not ready to go into production), decorative but inexperienced leads, and the liberal use of props and stock shots from other MGM spectacles, most notably *QUO VADIS?* (1951).

Following a pre-credit sequence authoritatively narrated by (who else?) Paul Frees, which attempts to provide evidence that Atlantis at one time existed, the story proper opens on a peaceful sea off the coast of Greece. Demetrios, a young fisherman, rescues a girl adrift in the Mediterranean, and takes her to his hovel. She identifies herself as Princess Antillia from Atlantis, a land that, she claims, lies in the Great Sea beyond the Pillars of Hercules. Demetrios scoffs at Antillia's tale, but agrees to help her return home on the condition that she marry him if the search proves fruitless.

After many days and nights at sea, the pair are picked up by an Atlantean submarine and taken to the land Demetrios has heard of only in myth. On the orders of Atlantis' War Minister, Zaren, Demetrios is put in chains and forced to labor alongside the shipwrecked survivors from other foreign lands, mining huge crystals from within an extinct volcano. He befriends Xandros, an old Greek seaman, who reveals that the crystals, which capture the energy from the sun's rays and provide Atlantis with a

1951 Metro-Goldwyn-Mayer

SIGHTS NEVER BEFORE SEEN

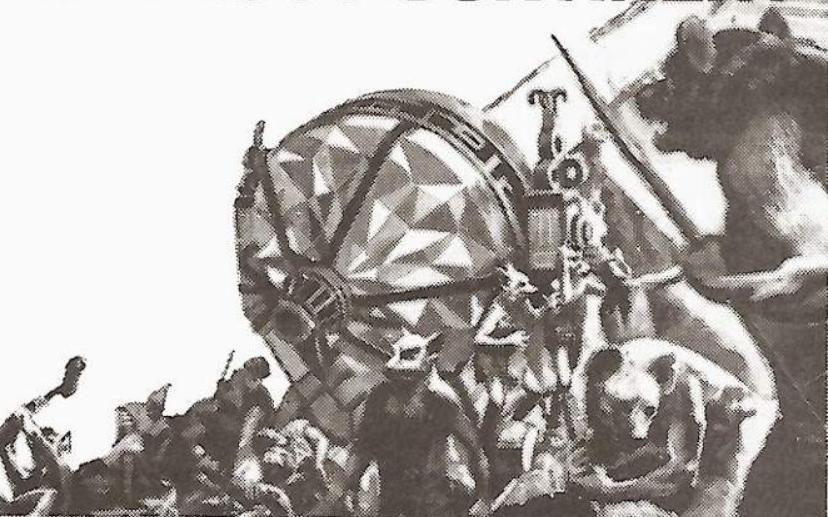


THE MASTER OF
SCIENCE FICTION,
GEORGE PAL,
TAKES YOU ON
HIS STRANGEST
ADVENTURE!

METRO-GOLDWYN-MAYER Presents

ATLANTIS

THE LOST CONTINENT



A GEORGE PAL PRODUCTION Starring
ANTHONY HALL · JOYCE TAYLOR · JOHN DALL

BILL SMITH · EDWARD PLATT · FRANK DE KOVA

Screen Play by DANIEL MAINWARING ·

Based on a Play by
SIR GERALD HARGREAVES

Directed by GEORGE PAL

in METROCOLOR

*The ads promised "sights never before seen", but only if you'd never seen such previous epics as *QUO VADIS?*, a film from which *ATLANTIS* borrowed extensive footage.*



© 1961 Metro-Goldwyn-Mayer

LEFT: Handsome Anthony Hall and lovely Joyce Taylor gave performances that best qualified them as "decorative lumber". **BELOW:** The Atlantean submarine now resides on the patio of--hint, hint--what Famous Monster? **NEXT PAGE:** Hoopla from the *ATLANTIS* pressbook.

His dreams of destruction crumbling around him, the mad Zaren gleefully blasts away at the seabound slaves with his death ray. Targeting Demetrios and Antillia, who have escaped the conflagration in a fishing boat, Zaren is about to zap them into oblivion, but is halted by Azor, who plunges a dagger into Zaren's chest. Spinning out of control, the crystal shoots a disintegration ray at Zaren as he kills the priest. As a handful of survivors set sail for the open sea, the continent of Atlantis disappears beneath the waves.

Rarely have George Pal's pictures been successful on every level. His earlier efforts, notably *DESTINATION MOON*, *WHEN WORLDS COLLIDE* (1951), and *THE CONQUEST OF SPACE* (1955), though skillful in all technical departments, suffer from stock characterizations and a lofty, preachy air that dates them in the eyes of contemporary audiences. *THE TIME MACHINE*, one of the most beguiling fantasies ever to come out of Hollywood, was a pleasant departure from these joyless affairs. (The goofy-looking Morlocks, a society of cannibalistic barbarians thousands of years in the future, appealed more to the kiddie-matinee crowd and detracted from the charming tone of the film.)

ATLANTIS, THE LOST CONTINENT was even more slanted toward the juvenile trade. Forced to sacrifice elaborate special-effects sequences for budgetary reasons, the filmmaker doesn't do full justice to the story's sci-fi elements. Focusing on the classic conflicts of a princess and a commoner, the first half of the film features such standard muscle-movie clichés as the Ordeal of Fire and Water (the orgiastic cheers and squeals of the depraved Atlanteans contrasting with the grunt-and-groan heroics inside the ring). The bestial animal men of the House of Fear, condemned by many as an obvious steal from H.G. Wells' novel, *The Island of Dr. Moreau*, and its film version, 1932's *ISLAND OF LOST SOULS*, provide a nice macabre touch. In the tradition of Charles Laughton's Moreau, the unctuous surgeon, played with

Continued on Page 32

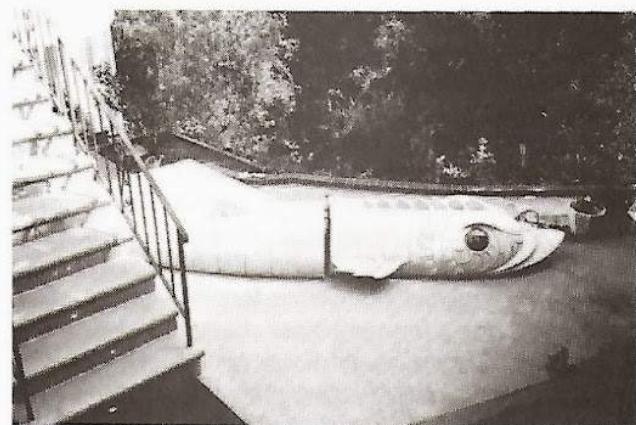


PHOTO: Michael Brunas

GEORGE PAL KNOWN AS PRODUCER WHO CAN DO ANYTHING!

The man who can do anything—that's George Pal!

Pal sent a rocket to the moon and arrived there long before space travel was anything more than an adventure in a Buck Rogers comic strip. He built a rocket in which a few lucky earthlings escaped the consequences of collision with a flaming planet. He pitted two worlds in war against each other, reduced six-foot Russ Tamblyn to a vest pocket-sized tom thumb, and traveled ahead to the year 800,000 A.D. in an ingenious H. G. Wells device known as "The Time Machine."

Now he has gone backward some 8,000 years to give screen audiences a look at life and times on the continent of Atlantis.

"I enjoy the challenge of the unusual in films," declared Pal, who produced and directed "Atlantis, the Lost Continent" for Metro-Goldwyn-Mayer.

Pal majored in architecture at the Budapest Academy of Arts in his native Hungary. Upon graduation, he found construction at a standstill and was forced to seek work in another field. He became a cartoonist. After a time, the "flat" quality of cartoons bothered him and his efforts to give his characters dimensions led him to the famous Puppets, which won him the first of five Academy Awards.

Greatest Third Act

While his many cinematic adventures have taken him from outer space into the lands of fantasy, he feels that "Atlantis, the Lost Continent" provided him with the greatest third act of his career.

"It will be difficult to top the sinking of an entire continent," he admits.

The day the cameras rolled on the new science-fiction drama marked the culmination of five years of research and script preparation. Pal himself prepared more than 5,000 sketches outlining the story and detailing his conception of the physical appearance of the continent.

"The first person to write of Atlantis was the Greek philosopher, Plato," he said. "Since that time, more than 5,000 books have been written on the subject and we used many of them in our research. Plato, however, proved our most valuable source of information, furnishing us, among other things, with the political and social aspects of the Atlanteans."

In his film, Pal pictures Atlantis as a highly advanced civilization with a scientific approach based on the drawings and inventions of Leonardo da Vinci. The Continent boasts a fleet of submarines resembling giant fish. Heat and light for the Atlanteans are furnished by crystals which emit energy stored from the sun. These same crystals, used for war instead of peace, are capable of sterilizing anything within range of their powerful rays.

"When I sought to conquer the world with scientific knowledge, it was nothing," Pal explained.

"Nothing."

THAT AMAZED LOOK WASN'T "ACTING"

For a scene in "Metro-Goldwyn-Mayer's new George Pal production, "Atlantis, the Lost Continent," Anthony Hall was required to leap off a fishing boat and swim out to a bobbing raft. On it lies a beautiful girl. The camera, on another boat, focused on Tony's face which registered a look of amazement when he saw the girl.

The camera turned, the scene was shot, and director-producer Pal expressed himself as being satisfied with the "take"—especially the called-for expression on Tony's face.

"I can't take too much credit for that," the young actor said. "You see, I was so surprised I didn't drown that I couldn't help looking amazed. I haven't swum for five years!"

DEADLY BATTLE IN PIT OF FIERY COALS



Anthony Hall (left) and Buck Maffei, as Atlantean slaves, are forced to fight for their freedom in a pit of fiery coals in the thrilling ordeal-by-fire sequence of "Atlantis, the Lost Continent." The new George Pal science-fiction drama for MGM, in wide-screen and color, also stars Joyce Taylor and John Dall.

Still 1767-30

Atlantis, the Lost Continent Mat 2-B

JOYCE JOINS ILLUSTRIOS ROSTER OF MGM'S SUCCESSFUL TAYLOR-MADE STARS

The name of Taylor is not an unusual one to Metro-Goldwyn-Mayer, for it was at MGM that two of Hollywood's brightest stars, Elizabeth Taylor and Robert Taylor, launched their meteoric careers.

A third Taylor recently joined the roster in the person of petite, blue-eyed blonde Joyce Taylor, who snagged one of the prize roles of the year as the feminine star of George Pal's new science-fiction drama, "Atlantis, the Lost Continent."

The role came only a short time after

her motion picture debut in "The FBI Story." Joyce admits that she is still in a mild state of shock from the fast-moving events that have catapulted her to a position as one of Hollywood's most rapidly rising young stars.

She was born in Taylorville, Illinois, on September 14th. It was here that she first displayed her talent as a vocalist, both in school musical productions and as a cheerleader. She also won a reputation as Taylorville High School's top baton twirler.

"But music was always my first love," Joyce said. "It is difficult to remember the time I wasn't sitting at the piano writing songs. It has always been a hobby with me."

At the age of fifteen, her hobby paid off. She sang one of her compositions, "You've Got Everything," at a school talent show. In the audience was a representative of Mercury Records. Two weeks later, the youngster signed a three-year contract with Mercury and "You've Got Everything" became her first commercial disk.

"When I graduated from high school, we moved to Chicago," Joyce related. "Some of the recordings clicked and caught the attention of Hollywood agents. I was called to the coast for a screen test and remained to appear on a number of television shows. But it was that original test, seen by George Pal, which gave me the role in 'Atlantis.' Mr. Pal was looking for a five-foot, two-inch blonde, but he settled for five-foot, one-and-a-half!"

Among television shows in which Joyce has appeared are: "Man Into Space," "Ozzie and Harriet," "Not For Hire," "Desilu Playhouse," General Electric Theatre, "Markham," "77 Sunset Strip" and "The Real McCoys." She has also starred as featured vocalist at several supper clubs, including Chez Paree in Chicago and the Bandbox in Hollywood.



Lovely screen newcomer Joyce Taylor, as she appears in the robes of an Atlantean princess, in "Atlantis, the Lost Continent," George Pal science-fiction drama for MGM, dealing with a remarkable continent believed to have existed 20,000 centuries ago. Anthony Hall and John Dall also star in the thrilling picture, filmed in wide-screen and color.

Still Joyce Taylor-5461
Atlantis, the Lost Continent Mat 1-D

Film's Earthquake Scene Was Too Real for Actress

Atlanteans may have been an advanced civilization but even they can't come up with a way to ease an earthquake.

Joyce Taylor, leading lady of George Pal's new Metro-Goldwyn-Mayer production, "Atlantis, the Lost Continent," sustained a badly bruised right hip thanks to a man-made earthquake on the set of the science-fiction drama. The jolt threw her against the heavy edge of a royal Atlantean throne.

"That's what I get for playing a Princess," she said. "None of the other players were permitted near the throne."

DOWN TO LAST DIME, NEWCOMER ANTHONY HALL FINALLY WON THAT ELUSIVE BREAK

Anthony Hall feels that he was born several centuries too late. His apartment in Hollywood is filled with relics of early Greek and Roman civilizations, books, coins, paintings and statues.

"It's an era that has always appealed to me," he says. "Early civilizations was my major at St. Joseph's College in Philadelphia. I've read every book I can find on the subject, and I've written a story, 'The Knife Thrower,' that is under consideration at several studios."

It is one of those coincidences that from among all the young actors in Hollywood, Hall should be chosen for his big break, the lead in Metro-Goldwyn-Mayer's George Pal production, "Atlantis, the Lost Continent." In it he portrays a young fisherman of ancient Greece, who rescues a shipwrecked Princess and returns her to her home, the fabled continent of Atlantis.

Tony took to the high-laced Grecian sandals and the draped togas of the time as though he'd been born to them. He showed all the prowess of a young Greek athlete competing in the early Olympics as he swam, ran, scaled cliffs, wrestled, climbed ropes and otherwise qualified as a Decathlon champ.

Born in Philadelphia in the same neighborhood that gave the entertainment world such personalities as Eddie Fisher, Fabian and Frankie Avalon, young Hall (known to his neighbors as Sal Ponti) caught the acting bug by way of amateur theatricals. After a term in the Army, during which he spent between-drill moments emceeing shows and appearing as a vocalist, he studied drama in New York and then went to Hollywood to try his luck.

"I was there only a week when I was given a part in an episode of the TV production, 'Hawaiian Eye,' he relates.



Anthony Hall, in his screen debut, and Joyce Taylor, another film newcomer, play the romantic leads in "Atlantis, the Lost Continent," George Pal's exciting new science-fiction drama for MGM, dealing with a remarkable continent believed to have existed 20,000 centuries ago. The thrill-packed film is in wide-screen and color.

Still 1767-x-12
Atlantis, the Lost Continent Mat 1-E

"Then things came to a standstill. I barely managed to exist on the royalties from a couple of songs I had written." (One of them was "I'm In Love," the first song ever recorded by Fabian.)

"Finally, I was down to my last dime and decided to go home, when an agent caught up with me. He had seen me in 'Hawaiian Eye' and wanted me to test for 'Atlantis, the Lost Continent.' After I made the test at MGM, it turned out that the part had already been cast, but MCA put me under contract and after that I was able to get a lot of television parts."

The story from this point on reads like fiction. Tony received a call from MGM to read the male lead opposite a prospective young starlet who was being auditioned. The audition was held on a Friday and on the same day, Producer George Pal was informed that the actor who had been signed for the lead in "Atlantis" would be unavailable due to visa difficulties.

On Saturday, Hall made another test for the role; on Sunday, he was told the part was his; on Monday, he was before the cameras.

"I'm keeping my fingers crossed," he declares. "The competition today is keener than ever before. I've had one lucky break. It's up to me now to work hard enough to deserve another."

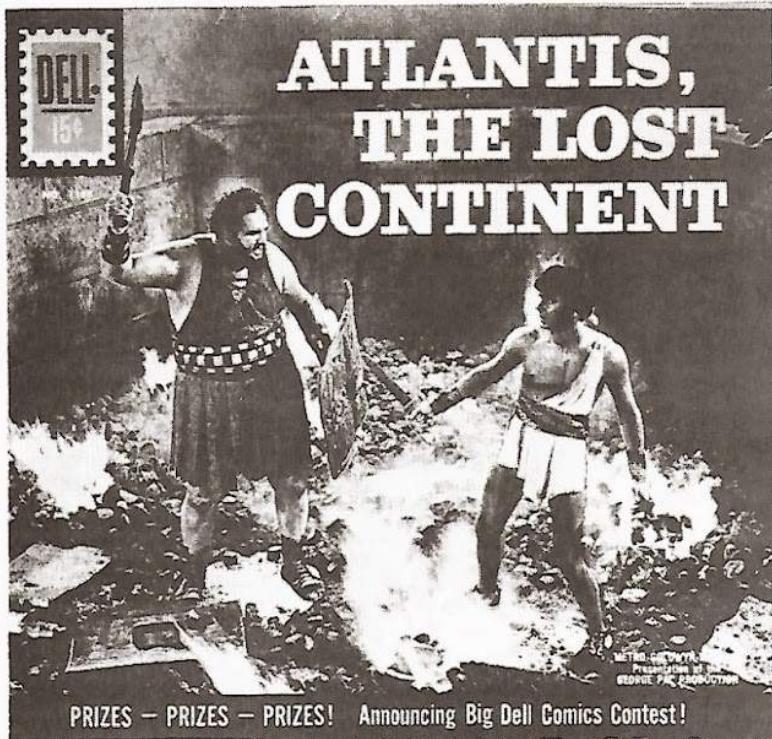


Joyce Taylor, as a Princess, turns a deaf ear to the advice of a High Priest (Edward Platt) in a scene from "Atlantis, the Lost Continent," George Pal's science-fiction drama about a continent believed to have existed 20,000 centuries ago. The new MGM release, in color, also stars new leading man, Anthony Hall, and John Dall.

Still 1767-47

Atlantis, the Lost Continent Mat 2-C

DELL COMIC BOOK



The fantastic story of the mysterious civilization which vanished into the sea!



Over 700 Independent Magazine Wholesalers will distribute this comic book edition which will sell for 15 cents. For extra profits arrange for the sale of the comic books in your theatre lobby at least 10 days in advance of the playdate and, of course, during the picture's run. Set off a prominent corner of the lobby for a table on which to display the books. In addition, contact local retail outlets for window counter and newsstand displays, tie-in ads and other promotions. Do not overlook the magazine racks in drug stores and book stores.

To get comic books, contact local magazine wholesaler. The Dell distributor will supply you with the comic book at a reduced rate. Use books as giveaways for the first 100 kids in line, distribute to schools and offer them as prizes in contests, etc.

Reprinted from ATLANTIS, THE LOST CONTINENT's pressbook.

The comic book fun of ATLANTIS THE LOST CONTINENT found a natural home at Dell--and for only 15¢, too!

Credits

Released on May 3, 1961, by Metro-Goldwyn-Mayer. A Galaxy Productions Inc. Picture. In Metrocolor. Running time: 90 minutes. Produced and Directed by George Pal. Screenplay by Daniel Mainwaring. Based on the play ATLANTA by Sir Gerald P. Hargreaves. Photography: Harold E. Wellman. Art Directors: George W. Davis and William Ferrari. Set Decorators: Henry Grace and Dick Peferle. Film Editor: Ben Lewis. Music: Russell Garcia. Assistant Director: Ridgeway Callow. Assistant to the Producer: Gae Griffith. Special Effects: A. Arnold Gillespie and Lee LeBlanc. Optical Effects: Robert R. Hoag. Matte Paintings: Lee LeBlanc and Matthew Yuricich. Animation Effects: Project Unlimited. Recording Supervisor: Franklin Milton. Re-recording: William Steinkamp. Make-up Supervisor: William Tuttle. Hairstyles: Mary Keats. Color Consultant: Charles K. Hagedon.

Cast

Anthony Hall (Demetrios), Joyce Taylor (Princess Antillia), John Dall (Zaren), Edward Platt (Azor), Bill Smith (Captain of the Guard), Edgar Stehli (King Kronas), Frank DeKova (Sonoy), Berry Kroeger (Surgeon), Jay Novello (Xandros, Wolfe Barzell (Petros), Buck Maffie (Andes), I. Stanford Jolley (Governor of the Rivers), Jack Shea (Governor of the Air), Gene Roth (Governor of the Animals), Hal Torey (Governor of Agriculture), Harry Fleer (Governor of Science), Byron Morrow (Governor of the Mountains), Stuart Nedd (Governor of the Seas), Allan Callow (Norseman Slave), Anthony Monaco (Handsome Young Man), Ralph Smiley (Pavlo), Guy Prescott (Map Maker), Ella Ethridge (Woman), David Dyer (Priest), Phyllis Douglas (Girl), Dennis Durney (Norseman), Roy Jenson (Guard), Charles Morton (King Neptune), Peter Pal, Bobby Johnson (Slaves). Narrated by Paul Frees.

sadistic glee by Berry Kroeger, meets a predictably grisly fate at the hands of his creations.

With the aid of stock disaster shots, George Pal orchestrates yet another vision of mass disaster. (The unofficial King of Armageddon Flicks staged similarly memorable wholesale-destruction scenes for THE WAR OF THE WORLDS, WHEN WORLDS COLLIDE, THE NAKED JUNGLE [1954], and THE TIME MACHINE.) The downfall of Atlantean society is almost Biblical in nature. With its insatiable hunger for power and super weaponry, thirst for the barbaric, dependence on slavery, and mockery of religion, Atlantis has annihilation written all over it.

Relying mostly on miniatures and rear projection, the dated special effects are quaintly charming by today's standards. The Atlantean submarine, a huge metallic model now permanently dry-docked on the patio of *Famous*

Continued on Page 62

Final Curtains

I came up through the Golden Age--and every time I think of it, you know, a little nostalgia and oft times a little tug at the heart. Those good times, those great stars, and you realize they're all gone--and they live on in memory, and, fortunately, preserved in film. That's at least something. On the weekends, I try to find the old movies, and when I find one I always sit down and watch it--even if I've seen it before. And then when the characters--the people that I worked with, the people that I knew--come on the screen, I think, 'Oh, there's so and so, so and so.' It's like renewing friendships. Then you get to reflecting, and, as Shakespeare says, 'Precious friend hid in death's dateless night.' And you say, 'Oh, God, they're gone,' and you think of that wonderful line--'hid in death's dateless night.'

--Keye Luke

From *Charlie Chan at the Movies: History, Filmography and Criticism* © 1989 by Ken Hanke by permission of McFarland and Company, Inc., Publishers, Jefferson, N.C.

Keye Luke--Actor, age 86. One of the most successful Asian-American character actors, making nearly 100 films, Luke was nevertheless best known for his role as Number One Son in the CHARLIE CHAN film series. Luke was born in Canton, China, but was raised in Seattle. He made his film debut in 1934, in the film adaptation on W. Somerset Maugham's *The Painted Veil* opposite Greta Garbo. He then went on to play Lee Chan in 11 of the CHARLIE CHAN films. Ironically, the role of Charlie was assayed by Warner Oland, Sidney Toler, and Roland Winters, but never by an Asian, underscoring the fact that Asian-American actors found it hard to find good roles in the film industry at that time. Luke himself was often relegated to bad-guy parts, especially during World War II; however, he kept busy, starring with Peter Lorre in *MR. MOTO'S GAMBLE* in 1938 and, in 1940, replacing Boris Karloff in the final Mr. Wong mystery, *PHANTOM OF CHINATOWN*. Luke also portrayed Kato in the *GREEN HORNET* serials (1939, 1940). His other films include *OIL FOR THE*

LAMPS OF CHINA (1935); the horror classic *MAD LOVE* (1935), also with Peter Lorre; the 1936 version of Cole Porter's *ANYTHING GOES*; and the Philo Vance mystery *THE CASINO MURDER CASE* (1935). In 1941 Luke worked for Alfred Hitchcock in *MR. AND MRS. SMITH*. Luke had a recurring role as Dr. Lee Won How in the DR. GILLESPIE films and also acted in several *ANDY HARDY* movies. Later Luke turned to television, where viewers may best remember him as Master Po on the *KUNG FU* TV show. His many TV appearances include *JUDGE DEE AND THE MONASTERY MURDERS* (1974) and *KUNG FU--THE MOVIE* (1985), a follow-up to the series. Recently, Luke made a big-screen comeback in the films *THEY CALL ME BRUCE?* (1982), *GREMLINS* (1984), and *GREMLINS II* (1990). In his last film, Woody Allen's *ALICE* (1991), Luke received good notices for his role as Mia Farrow's acupuncturist. Keye Luke was honored in December 1990 with a star on the Hollywood Walk of Fame.

Lillian Bond--Actor, age 83. Bond appeared in such films as *OLD DARK HOUSE* (1932), *PICTURE OF DORIAN GRAY* (1945), *MAN IN THE ATTIC* (1953), and *THE MAZE* (1953).

Don Chaffey--Director, age 72. Chaffey directed many Hammer films, including *ONE MILLION YEARS B.C.* (1966), *CREATURES THE WORLD FORGOT* (1970), and *PERSECUTION* (1974), and episodes of *THE PRISONER* and *THE AVENGERS*.

Johnny Eck--Actor, 82. Eck was the famous half-boy performer in the 1932 film *FREAKS*.

Dean Jagger--Actor, age 87. Jagger won a Best Supporting Actor Oscar for *TWELVE O'CLOCK HIGH*. His genre films include *REVOLT OF THE ZOMBIES* (1936), *X THE UNKNOWN* (1957), and *THE KREMLIN LETTER* (1970).

Berry Kroeger--Actor, age 78. Kroeger appeared in *ATLANTIS*, *THE LOST CONTINENT* (1961), *THE MEPHISTO WALTZ* (1971), and the early TV series *LIGHTS OUT*.

Glen Langan--Actor, age 73. Famous as *THE AMAZING COLOSSAL MAN* (1957), he starred in *RETURN OF DR. X* (1939) and *HANGOVER SQUARE* (1945).

Maura McGivney--Actor, age 51. McGivney performed in Hitchcock's *NORTH BY NORTHWEST* (1959).

John McIntire--Actor, age 83. McIntire played the sheriff in Hitchcock's *PSYCHO* (1960).

Morgan MacKay--Actor/singer, age 41. MacKay played several roles in the National Public Radio series, *SHERLOCK HOLMES*.

Richard Maibaum--Writer, age 81. Best known as the screenwriter of the James Bond series, Maibaum had a hand in scripting all but three of the 007 films. Maibaum began as a playwright in the 1930s. After serving in the film unit of the Army Signal Corps during the Second World War, Maibaum became a writer and producer at Paramount, where he worked on such films as *OSS* (1946), *THE BIG CLOCK* (1948), and *THE GREAT GATSBY* (1974). He met producer Albert "Cubby" Broccoli in 1954; this led to a writing assignment, with Wolf Mankowitz, on *DR. NO*. In their original draft, the title villain of the book was changed into a pet monkey. Broccoli didn't care for this and sent the writers back to work creating James Bond's first screen adventure.

Aldo Ray--Actor, age 64. Ray's genre films include *PSYCHIC KILLER* (1975) and *STARSLAMMER* (1988).

Ann Revere--Actor, age 87. Revere's films include *THE DEVIL COMMANDS* (1941), *FALCON TAKES OVER* (1942), *THIN MAN GOES HOME* (1945) and Fritz Lang's *BEYOND THE DOOR*.

Howard Schwartz--Cinematographer, age 71. Schwartz was the cinematographer for *HOUSE OF WAX* (1953) and the TV series *BATMAN*.

John Russell--Actor. Russell played in the 1939 film *SABOTAGE*.

David White--Actor, age 74. White played Larry Tate on TV's *BEWITCHED*.



Jeremy Brett and

Edward Hardwicke

HOUNDED by HOLMES

Part Two of the 90 Year History of The Hound of the Baskervilles by Richard Valley

From Part One

Briefly, THE HOUND involves Holmes in a case concerning a family curse. Sir Hugo Baskerville, an 18th century despot, kidnaps a maiden. She promptly escapes. Sir Hugo follows her onto the moor and meets death at the jaws of a fiendish Hound of Hell. Generations later, the curse is still at work. Sir Charles Baskerville dies of sheer fright, the footprints of a large beast by the body. Family physician Dr. Mortimer journeys to Baker Street for advice; Henry Baskerville is due to take up residence in Baskerville Hall, and is surely in danger. Holmes sends Watson along to protect the young baronet. In letters, Watson reports to Holmes on the Dartmoor residents: naturalist Jack Stapleton, his sister Beryl, the butler Barrymore, Barrymore's wife, and Mr. Frankland, whose passion is litigation. In addition, there is the escaped killer, Selden, lurking in the neighborhood. Holmes makes an unexpected appearance on the moor. Soon after, Selden is killed by the hound, and Sherlock sets to work. Beryl is exposed as Stapleton's wife. Frankland's daughter, Laura Lyons, is revealed to have written the letter that lured Sir Charles to his doom. Stapleton, Laura's lover, is shown to be next in line for the Baskerville fortune. It is he who keeps a half-starved, phosphorus-treated hound on an island in the Great Grimpen Mire. Sir Henry takes his seemingly ill-advised jaunt, the hound is disposed of, and Stapleton flees only to take a false step in the mire and vanish from sight.

American filmgoers in 1941 were perhaps surprised to learn of yet another MURDER AT THE BASKERVILLES. In fact, this was really a murder at a neighbor of the Baskervilles, or (to be strictly accurate) Sir Arthur Conan Doyle's story "Silver Blaze". Under that name, the British mystery was the last in a series of five films starring Arthur Wontner as Sherlock Holmes; the success of Basil Rathbone's THE HOUND OF THE BASKERVILLES in 1939 brought the 1937 Twickenham production to our shores under a more commercially viable title. The film is remarkable in that it manages a fairly straightforward telling of "Silver Blaze" while incorporating characters from other Holmes classics. Thus Sir Henry Baskerville puts in an appearance some 20 years after *The Hound*, accompanied by daughter Diana. From "The Final Problem" we get Professor James Moriarty; his second-in-command, Colonel Sebastian Moran, emerges from "The Empty House", and Inspector Lestrade pops in from 13 tales (including *The Hound*). Actor Ian Fleming appeared as Watson in all but one of the Wontner films; he was deemed too old for the more romantic Watson of THE SIGN OF FOUR (1932) and was replaced by Ian Hunter.

"In the case of *The Hound Of The Baskervilles*," brags Dr. Watson, "as well as in 'The Adventure of the Sussex Vampire', we found..."

"Watson, please," sighs Sherlock Holmes.

The detective and his companion found themselves transported to North America and involved in the supernatural in Universal's THE SCARLET CLAW, a 1944 Basil Rathbone/Nigel Bruce vehicle that owes much in atmosphere (if not plotting) to *The Hound*. A legendary monster kills Lady Penrose; Holmes and Watson, attending a meeting of the Royal Canadian Occult Society, solve the crime. As in the cases cited by Watson, the solution is rooted more in flesh than in fantasy; still, the fog-ridden marshes are again in evidence, and the spectral fiend (actually a deranged actor with a gardening tool) is a formidable foe, killing a frightened judge and an innocent girl before Holmes brings him to heel.

Blood-drenched color was the order of the day when Hammer Films, the British company that hit pay dirt robbing the celluloid

Continued on Page 38



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Peter Cushing and Andre Morell, ending a 13-year hiatus between Sherlock Holmes movies, await THE HOUND OF THE BASKERVILLES in Hammer's 1959 remake. It was the first Holmes film made in color.



Sherlock Holmes (Basil Rathbone) and Dr. Watson (Nigel Bruce) attend a meeting of the Royal Canadian Occult Society in 1944's THE SCARLET CLAW. Sir Arthur would have approved (and was probably there in spirit).

graves of Universal's horror classics, struck a deal with the Conan Doyle estate to unleash a new HOUND in 1959. Universal's Karloff and Lugosi gave way to Hammer's Peter Cushing and Christopher Lee in the initial Frankenstein, Dracula, and Mummy retreads; cast as Sherlock Holmes and Sir Henry Baskerville, respectively, in THE HOUND, they were joined by Andre Morell as a Watson completely free of the familiar Nigel Bruce mannerisms.

Chosen to direct the new film was Terence Fisher, who'd already guided the studio's CURSE OF FRANKENSTEIN (1957), HORROR OF DRACULA (1958), and THE MUMMY (1959) to worldwide success. Few filmmakers surpassed Fisher in capturing the mix of Gothic romance and gore essential to the Hammer formula; at his best, as in the DRACULA sequence wherein Lucy awaits the midnight call of her vampire lover, Fisher skillfully blends the mood of a Val Lewton "suggested horror" tone poem with a Universal "storm the castle" slugfest. The gently falling leaves outside Lucy's patio doors reappear in Fisher's HOUND; here, they bear silent witness to the murderous doings in an ancient ruin.

"Know then the legend of the Hound of the Baskervilles." Hammer's HOUND opens, not with the death of Sir Charles Baskerville, but with a full-throttle presentation of the family curse. In keeping with the studio's merry penchant for sadism, Sir Hugo doesn't content himself merely with a young farm girl's abduction; he tortures her father over a blazing hearth. Propelled by Daddy's screams, the girl hops out the nearest window and takes refuge on the moor. Sir Hugo follows, and it is here that Hammer introduces a major variation on the tale: high on the moor sits a deserted abbey, and within its crumbling walls lies a blood-soaked sacri-

ficial altar. An early champion of functional furniture, Sir Hugo murders the girl on the altar; he in turn is quickly dispatched by the unseen hound. The story told, we retire to Baker Street, where Dr. Mortimer is reading the final words of the legend to a supremely indifferent Sherlock Holmes.

Peter Cushing comes as something of a shock to those whose previous exposure to Holmes begins and ends with Rathbone. Cold, arrogant, and disinclined to suffer fools gladly, Cushing's Holmes closely mirrors the Conan Doyle source material. His sudden appearance later on the moor, treated comically in the majority of pre- (and post-) Hammer HOUNDS, is played here for the annoyance Holmes feels at having his orders disobeyed by Watson. Moments of warmth between the companions are sparked more by the detective's enthusiasm for his case than by his affection for the good doctor. Cushing's Holmes shares with his Dr. Van Helsing (in HORROR OF DRACULA) a fierce determination to bring order out of chaos, but he has little of Van Helsing's humanity. On its own terms, the performance is as razor-sharp as

Rathbone's; if it suffers at all, it's due to Cushing's less than commanding physique and the unfortunate decision to cast opposite him actors of more than average height.

Happily, Cushing has few scenes with Christopher Lee, who towers over him in their several encounters. Lee's Sir Henry seems so thoroughly able to fend for himself that it's necessary to give him a hereditary heart condition; if the hound doesn't get him, perhaps heart disease will. Lee's first scene is the cue for Hammer to add another of its patented horror highlights: one of Sir Henry's boots has been stolen, but the remaining boot, which he holds in his hand, contains a tarantula. Naturally, Holmes saves Sir Henry as the spider crawls out of the boot and up the baronet's arm. The sequence introduces an element of horror; it also serves to establish Sir Henry's coronary distress and distracts audience attention from the crucial missing footwear.

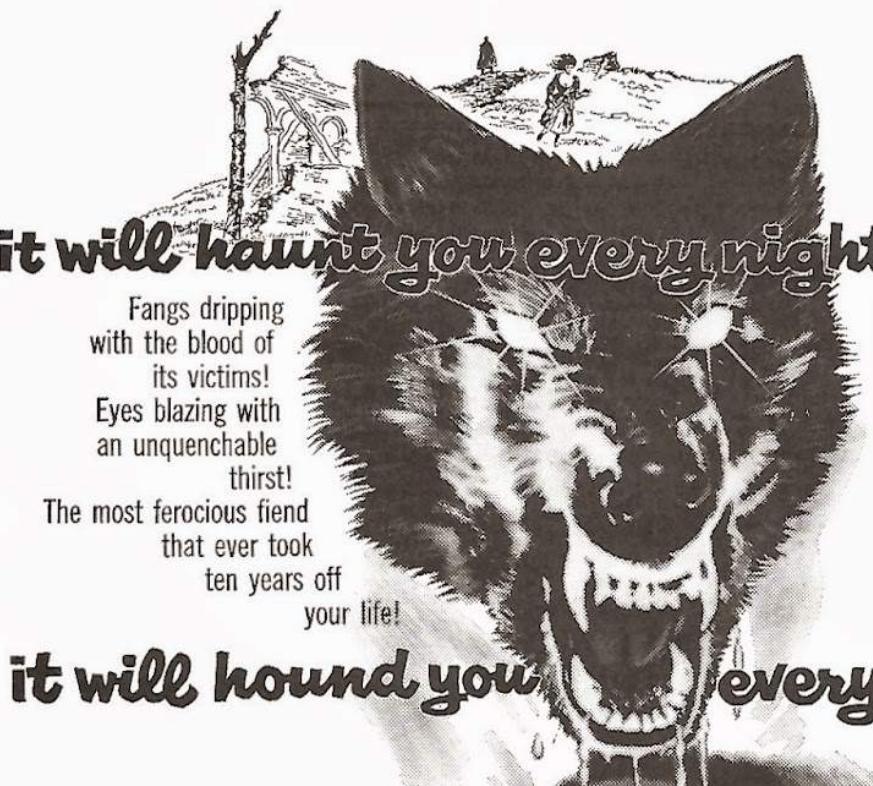
The basic structure of Hammer's HOUND is, for the most part, faithful to the source; it is in its details that fresh color is splashed on the Conan Doyle canvas. Sir Henry, for example, is newly arrived from Johannesburg, South Africa; not Canada. Baskerville Hall is home to not one but two portraits of the villainous Sir Hugo, one of which was stolen some months before the action of the film begins. Peter Bryan's script plays fast and loose with the supporting characters, as well. Following the lead of Lionel Atwill's 1939 portrayal, Dr. Mortimer (Francis de Wolff) is not the young man of the novel; rather, he's the "grave, middle-aged practitioner" of Watson's hapless deduction. Mr. Frankland (Miles Malleson) finds religion, acquiring the title of Bishop, but loses his daughter Laura in the process. (Frankland takes on the added persona of the country's most distinguished entomologist; fulfilling his function

as a red herring, it is he who has lost that well-travelled tarantula.) The family Barrymore (John Le Mesurier and Helen Goss) remain basically unchanged, but the same can't be said for the Stapleton clan; it's here that Bryan's screenplay strays farthest from home.

If Morton Lowry's Stapleton in the 1939 HOUND had been the perfect embodiment of the "small, slim, clean-shaven, prim-faced man" of the novel, Ewen Solon's interpretation is quite a different kettle of killer. Dark, brooding, and, overall, unfriendly to his neighbors (including Sir Henry, with whom, presumably, he'd wish to ingratiate himself), this Stapleton has the Hammerstamp all

over him. No chaser of butterflies as Conan Doyle sketched him in the original, Watson finds Hammer's Stapleton trapping small animals on the moor. Nor does Holmes identify Stapleton as a Baskerville heir by comparing the man's eyes to those in a portrait of Sir Hugo. No, it's the hands, not the eyes, that have it: Stapleton's fingers, like Sir Hugo's, are webbed. (It's appropriate that Solon played 1960's JACK THE RIPPER; Saucy Jack's antisocial tendencies were ideally suited to the actor's somber talents.)

Beryl Stapleton undergoes a more radical alteration than this most changeable of characters has ever endured before.

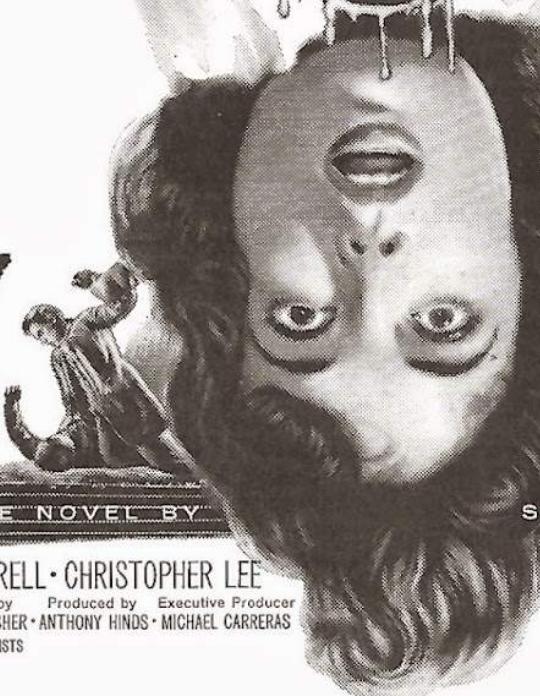


it will haunt you every night you dream!

Fangs dripping
with the blood of
its victims!
Eyes blazing with
an unquenchable
thirst!

The most ferocious fiend
that ever took
ten years off
your life!

it will hound you every day you live!



IT'S THE
PICTURE
WITH THAT
BONE-CHILLING
HOWL!

The Hound OF THE Baskervilles

BASED ON THE NOVEL BY

SIR ARTHUR CONAN DOYLE

Starring

PETER CUSHING · ANDRE MORELL · CHRISTOPHER LEE

also starring Screenplay by Directed by Produced by Executive Producer
MARIA LANDI · DAVID OXLEY · PETER BRYAN · TERENCE FISHER · ANTHONY HINDS · MICHAEL CARRERAS
A Hammer Film Production · Released thru UNITED UA ARTISTS

**It's Ten Times The Terror in
TECHNICOLOR!**

Stapleton's wife, previously relegated to the status of sister or stepsister, here takes on the role of daughter. With the new role comes a new name (Cecile) and nationality (Spanish). There is justification for the latter change; the novel's Beryl, before marrying Stapleton, was Beryl Garcia, "one of the beauties of Costa Rica". Beryl/Cecile's personality also weathers a sea change; as played by Marla Landi, the "sweet young thing" of the earlier versions becomes a "fiery hellcat". Indeed, it is Cecile, more than her father, who wishes death on Sir Henry. It is Cecile who entices Sir Charles to destruction and, fittingly, it is she who perishes in the Great Grimpen Mire at film's end.

Considering the fact that Cecile is a coldblooded killer, little effort is made to make her anything more than an unpleasant object of suspicion. In her first appearance, the girl leads Watson straight into the quagmire, saving him only reluctantly at the behest of her father. Upon meeting Sir Henry, Cecile immediately bolts; with no quagmire handy, she confuses the poor man by kissing him and telling him to go away--practically with the same breath. It's only by heeding the old dictum that the most likely suspect cannot possibly be the killer that Cecile escapes instant identification as the "who" in "whodunit".

Having met the Barrymores and the Stapletons, we next encounter Bishop Frankland, who pays a visit (on tricycle!) to Baskerville Hall. Miles Malleon, memorable as the comic undertaker in *HORROR OF DRACULA*, plays the prelate as a bibulous take-off on Reverend Chausible in *THE IMPORTANCE OF BEING EARNEST*, a part he immortalized in the 1952 film of the Oscar Wilde classic.

The Dartmoor inhabitants thus established, it's time for Watson and Sir Henry to venture forth in search of the mysterious light on the moor. Lee handles this scene especially well, a look of cold fear on his face even before the mournful cry of the hound prompts a minor heart attack. The scene's all-too-brief final shot, of Holmes silhouetted on a hill in the distance, is beautifully eerie; it's helped immeasurably by James Bernard's score. (One of the advantages of Hammer's *HOUND* over the 1939 Fox production is the haunting quality of its music; no contest, really, since the Fox film has virtually no music at all.)



His mind addled by cocaine, Holmes accuses a painting of being the killer in 1959's *HOUND OF THE BASKERVILLES*. Okay, maybe not.

Leaving the stricken Sir Henry in Dr. Mortimer's care, Watson returns to the moor and, much to his amazement, meets Holmes in the abbey ruins. The Great Detective's greeting is grim indeed: "There is more evil around us here than I have ever encountered before," he intones, and the statement is followed posthaste by the death of the convict Selden. Unable to examine Selden's body due to the treachery of the ground on which it's fallen, Holmes and Watson retire to the Hall fully believing the victim to be Sir Henry; inevitably, they find the "corpse" safely at home. (There's a pattern of mistaken identity in this *HOUND* bordering on farce: in their first encounter, Sir Henry mistakes Holmes and Watson for the hotel managers; Stapleton mistakes Watson for Sir Henry on the moor; daughter Cecile repeats her father's error when leading Watson into the mire; Bishop Frankland mistakes Holmes for the man from Warburton and Crawley, sent to service a telescope--one might even make a case for the killer mistaking the tarantula for a resident of South Africa.)

Another shock awaits Holmes and Watson the next morning: Selden's body has vanished. With Barrymore in tow, the duo follows a trail leading directly to the bloody altar in the abbey; the dagger used by Sir Hugo to kill the farm girl is found handily nearby, as are Selden's mutilated remains. "Some revolting sacrificial rite has been performed," announces Holmes. Soon after, the detective calls on

Frankland to learn who might have made off with one of the cleric's spiders. Those with opportunity, according to Frankland, were old Mrs. Smythe, Dr. Mortimer, the Stapletons, and "the man about the wormwood in the belfry".

Both the 1939 Fox *HOUND* and the Hammer remake contrive to trap Holmes beneath ground. Basil Rathbone's Holmes recklessly enters an underground vault in the Fox film, only to be shut in by Stapleton; here, Cushing's detective descends with Mortimer and Stapleton into an abandoned tin mine. Foolishly leaving his prime suspects to bring up the rear, Holmes rounds a corner and finds a telling clue. Suddenly the hound howls from deep within the bowels of the tunnel; a car barrels down the mine tracks, demolishing some wooden support beams; and the roof comes

tumbling down. Holmes, of course, knows another way out of the mine, and returns to Baskerville Hall with the aforementioned clue: "a wretched old beef bone". ("It is not a wretched old beef bone, my boy," retorts Holmes to Watson's tart dismissal of the evidence, "that's just the point. It's a relatively new one.")

Following the adventure in the tin mine, the film moves rapidly to its dénouement. Sir Hugo's dagger is stolen. Cecile lures Sir Henry to the abbey. Rushing to the young man's rescue, Holmes pauses long enough to show Watson the significance of the missing portrait: it reveals, all too clearly, the hereditary Baskerville hands. Even with this delay, the duo manages to reach the ruins in time to witness Cecile's humiliation of her erstwhile lover. "Let me 'spain," gloats the girl in a voice disconcertingly like Ricky Ricardo's, "Sir Hugo died here. His throat was torn out because of a girl. And Sir Charles, your dear uncle? He died here, din' he? Died because he wanted me, like you! Died because he wanted a woman enough to bring me here alone at night in spite of the

Cont'd on Page 64

A section of the press book from the 1959 HOUND.

"HOUND OF THE BASKERVILLES" HOWLS ITS HORROR TALE IN TECHNICOLOR TERROR!

"HOUND" A HIT IN HORROR MOVIE

(Prepared Review)

The artistry of storytelling of Sir Arthur Conan Doyle, plus a dark legend, Technicolor and the most fearsome hound this side of hell, combine to bring to the

Theatre screen what is by far the most blood-chilling 34 minutes in recent screen history. When you meet "The Hound of the Baskervilles" for the first time it's like a nightmare in terror-Technicolor.

Fiction's most intrepid criminologist, Sherlock Holmes, is here to solve the mystery of the Hound from Hell. Without gainsaying the famous detective's monumental appeal we must admit he takes a back seat to the hypnotic spell of the "foul and fearsome beast".

Peter Cushing is grandly effective as Holmes as he relentlessly pursues a mystery that has its origins in legend over 200 years old.

Though most everyone may have read the classic thriller, it would spoil the fun to tell the story here without the crisp Holmes deductions to give the incidents suspense and clarity. See it instead. But let us warn you that while your eyes freeze in horror and disbelief at the wild moors and its rampaging hound your ears, too, will wail in terror at the bone-chilling howl.

"The Hound of the Baskervilles", as brought to us by United Artists, gives a new excitement to horror entertainment.



Still P-5-A Mat 1B
Peter Cushing plays the infallible Sherlock Holmes, locked in horrible combat with the beast of the moor. "The Hound of the Baskervilles", a new Technicolor thriller at the Theatre through United Artists release.

GOHOL SCHOOL GRAD

You might, if you saw Peter Cushing in the recent series of "Frankenstein" and "Dracula" movies, coolly patching together human monsters or exterminating vampires, imagine his house to be a veritable chamber of horrors. But you would be wrong.

For this gifted graduate of the ghoul school in movie monstrosity, is, in fact, a figure of shy charm and gentle manners.

His home in London is no fiendish hell-hole. There are no horrible preserved heads of the dead on display. No mutilated bodies are stacked up in the corners.

Instead, you will find a delightful apartment with sleekly designed contemporary furniture and a few delicate watercolors on the walls.

A number of them are his own work, for Peter is a talented artist.

Now he is Sherlock Holmes in United Artists' Technicolor film at the Theatre. "The Hound of the Baskervilles."



Still 30-4 Mat 2C
Sherlock Holmes finds an old boot full of dire meaning in his investigations in "The Hound of the Baskervilles", Technicolor thriller at the Theatre. Peter Cushing plays Sherlock Holmes with Andre Morell as Dr. Watson at left and Christopher Lee as Sir Henry Baskerville.

How A Dark Legend Became A Horror Classic

(Feature)

In the village churchyard of Ipplepen in Devonshire, swept by wild winds from the bleak regions of nearby Dartmoor, one may find a headstone bearing the name "B. Fletcher Robinson".

Apart from noting that other members of the Robinson

family have been buried near the same grave, the casual visitor may pass by without another thought

for the young man of 36, whose body was interred there in the early days of this century.

Few can realize that this was the promising journalist who inspired Sir Arthur Conan Doyle's Sherlock Holmes classic, "The Hound of the Baskervilles", which in Technicolor terror, may be seen at the Theatre starting

... It is a United Artists release.

Now living in Devon, England, is 33-year-old Mr. Harry Baskerville, whose claim to some degree of immortality is the fact that he gave "The Hound" its name!

Harry, employed by the Robinson family at Parkhill, their Ipplepen home, was once asked by "Bertie" if he would object to his name being used in a story about Dartmoor. Harry said "of course not". The permission granted, the young groom thought no more about the matter.

Harry then remembers the day when he was sent to Newton Abbot railway station to welcome "Dr." Conan Doyle to Devonshire. Then for several days afterwards he was ordered to drive "Bertie" and the distinguished visitor over Dartmoor, while Doyle listened to Robinson's tales of local legend.

There was one, in particular, which fired Conan Doyle's imagination. It was the tale of a legendary ghost-hound which was said to appear on a Tor overlooking the moor on the first night of every full moon. Superstitious folk on Dartmoor claimed to have seen the animal, and heard its howling, as it stood out in a silhouette against the night skyline. According to the legend, the dog once belonged to a girl who was murdered on the moor in the early eighteenth century by a jealous-crazed husband who suspected her of infidelity.

Fleeing for her life, she was overtaken on the Tor by her husband who killed her with a hunting knife. The woman's dog, large hound attacked her murderer and killed him. The dog itself, badly wounded in the fight, was found next day lying dead by the side of its murdered mistress.

THE CHRISTENING OF "SHERLOCK HOLMES"

For some time Arthur Conan Doyle, age 23, had been toying with the idea of writing a mystery story in which the methods of deduction employed by his detective hero were to be similar to the methods of diagnosis used by Dr. Joseph Bell under whom Doyle had studied at Edinburgh University.

The detective was to have an assistant through whom the story would be told.

On a piece of paper Doyle scribbled down the names and

New Mystery Movie Marks The Return of Sherlock Holmes

(General Advance)

The new Technicolor version of Sir Arthur Conan Doyle's classic thriller, "The Hound of the Baskervilles", probably the most nightmarish adventure of the intrepid Sherlock Holmes, will be the new screen attraction at the Theatre starting

through United Artists release.

With the presentation of this Hammer Films production, Peter Cushing's Baker Street criminologist returns to the screen after a twenty years absence. Cushing is, in fact, the seventh actor of international rank to play the famous Sherlock Holmes on the screen, his predecessors over the past fifty years including John Barrymore, Clive Brook, Basil Rathbone and Raymond Massey. Yet in this horror tale Mr. Holmes vacates the limelight for the most horrendous of all stars - the Hound himself.

Producer Michael Carreras placed the canine actor who plays the savage, legendary nocturnal beast under "top secret" wraps. In the book the animal is described as a "foul, fearsome thing, a great black beast, shaped like a hound, yet unlike any hound ever seen by mortal eyes". No press cameras were allowed on the set and even now, while the picture is in release, the advertising representations of the hound can only hint at its unimaginable horror, the producer wishes to add.

Terence Fisher directed this Technicolor production with Cushing as Sherlock Holmes and Andre Morell as the imperturbable Doctor Watson. Others in the cast include Marla Landi, Francis De Wolff, Ewen Solon, David Ossley and Christopher Lee as the doomed Sir Henry Baskerville.

background of his principal characters.

He wrote down "Ormond Sacker"

as a name for the assistant but quickly discarded it. It sounded too precious. Then he remembered a friend of his, Dr. James Watson, who was a leading member of the Portsmouth Literary and Scientific Society. Watson, he argued, was a good, solid English name. Why not simply change the doctor's name from James to John?

But what about a name for his



Still P-315-4 Mat 2A
There's a deadly charm in the dark, scowling girl of the moors, Cecile Stapleton, as played by beautiful Marla Landi in the Technicolor horror movie, "Hound of the Baskervilles". It's a United Artists release now at the Theatre.

Sherlock Holmes Back

Sherlock Holmes is back on the screen after a 20-year absence.

He is back in Hammer Films' Technicolor version of "The Hound of the Baskervilles", released by United Artists, coming to the Theatre.



John and Michael Brunas Chat with Frances Drake

She narrowly escaped the deadly clutches of radium-poisoned Boris Karloff as he and Bela Lugosi battled for control of *THE INVISIBLE RAY* (1936). She was the wife of tormented pianist Colin Clive and the object of Peter Lorre's twisted passion in the kinky *MAD LOVE* (1935). She's Frances Drake, the charming featured star with the dark, soulful eyes, who, in the course of her relatively brief career, ably supported some of the Golden Age's brightest luminaries: Clark Gable, Cary Grant, Hedy Lamarr, Joan Crawford, Frederic March, Carole Lombard, and Loretta Young, to name a few. Producers often cast the talented actress as the proverbial "other woman" or in roles calling for upper-class refinement and sophistication (leading many to assume she is British).

Today, Miss Drake lives comfortably in the Beverly Hills home she shared with her late husband, the Honorable Cecil John Arthur Howard, the second son of the Earl of Suffolk and Berkshire. Her ties with the film colony are minimal. "I miss Fritz Lang and his wife Lillie so much," she said of her former neighbors, over lunch at the posh Beverly Hills Hotel. "They were so darling." Born Frances Morgan Dean, on October 22, 1913, in New York City, Miss Drake received her formal education in Toronto and Sussex. When the 1929 Wall Street crash obliterated her family's finances, she remained in England and stud-

ied drama. Teamed with Gordon Wallace, a Canadian actor, Frances danced at such top London nightclubs as Ciro's and The Barclay. The exposure paid off: she won a part in the English production of the Broadway smash, *POTASH AND PERLMUTTER*, as well as roles in several British pictures.

An appearance in the play *LITTLE EARTHQUAKE* led to a Hollywood-sponsored screen test. Frances fielded offers from Fox and Universal, but signed with Paramount, and arrived in Hollywood in October, 1933. The studio cast her opposite George Raft in *BOLERO* (1934) and with a young actor named Cary Grant in *LADIES SHOULD LISTEN* (1934). "He was darling to work with, very nice."

Paramount loaned out their new contractee to the other majors, a practice not uncommon in Hollywood. Although she enjoyed the experience, Miss Drake believes one of the reasons for these arrangements was because she had gotten on the wrong side of the studio executive Al Kauffman. "He expected me to become his mistress and I said that would be entirely impossible, particularly since he was so small and so ugly. A nasty little man! Then, I met him much later in the supermarket. He had lost everything..." Years later, when she worked for Harry Cohn, Frances found herself in a similar predicament.

One of Miss Drake's favorites is *FORSAKING ALL OTHERS*, released by MGM in 1934. "I liked that one, and I liked the director, W.S. VanDyke II, who was darling to work with. Clark Gable was a marvelous person with great charm, very sweet, and so was Robert Montgomery. Joan Crawford, on the other hand, was so bloody to me. This was wonderful, this was what I needed. It's awfully boring making a movie, and she livened me up. I don't know what her problem was. After filming was over, I went and thanked VanDyke, Gable, and Montgomery. And then I thought, 'I suppose I'd better go and say goodbye to Crawford. She's probably going to shut the door in my face.' So I said, 'Come on, Frances, don't be a ninny.' She came to the door and I told her how much I'd enjoyed working with her. Her eyes got bigger, and her mouth fell open, and after that she was simply charming!"

"It was very interesting to watch Charles Laughton work," recalls Miss Drake of the star of the classic 1935 film adaptation of Victor Hugo's *Les Misérables*. "Getting himself ready for a scene, he made the most horrible noises. I think he was trying to impress us with all this nonsense he went in for. It was quite unnecessary, I thought. Just say the lines and get on with it!"

Among Frances Drake's other films are *THE PREVIEW MURDER MYSTERY* (1936), directed by Robert Florey,

'I don't collect my old films on videotape, but someone very kindly brought me a copy of MAD LOVE, which was Peter Lorre's first American picture. I found it very boring. It was so slow.'

whom she admired, LOVE UNDER FIRE (1937) opposite Loretta Young (whom she found as difficult as Crawford), THE LONE WOLF IN PARIS (1938) with Francis Lederer and IT'S A WONDERFUL WORLD (1939) with James Stewart and Claudette Colbert. But the pictures for which the lovely actress is best remembered are the horror favorites MAD LOVE and THE INVISIBLE RAY.

"I don't collect my old films on videotape, but someone very kindly brought me a copy of MAD LOVE, which was Peter Lorre's first American picture. I found it very boring. It was so slow. Karl Freund directed it, but he spent most of his time photographing it. He had a particularly

good photographer in Gregg Toland, but Karl kept interrupting him. Toland was a sweet man, he didn't make a fuss. He just let old Karl do what he wanted. Peter was a tiny little man, he wasn't much taller than I. I wonder if they replaced Virginia Bruce with me because she was so much taller than Peter. Colin Clive was one of the great stars in London. When he wasn't working, he was half-asleep. He was a great drunk!"

In THE INVISIBLE RAY, Universal cast Frances opposite the screen's reigning titans of terror, Karloff and Lugosi. "Karloff was charming. He was such a good sport and so sweet. He was a darling. He had a slight speech impediment and I had never heard him speak. I was in the first scene with

him and I was a little nervous. I played his wife, I had to go and call his name. He turned around and said, 'Yes, dear,' and I thought, 'Oh, brother, this is too much!' It was so startling, I burst out laughing. I just put it down as first-day nerves. Bela Lugosi was an awfully nice man, too. I had an adjoining bungalow and I was walking to the set one day and this young woman said 'Do you know where Mr. Lugosi is?' I told Lugosi, 'Your daughter's come to drive you home.' He said, 'That is my wife!' Karloff and Lugosi seemed to get on very well indeed."

Her husband's disdain for the motion picture business led to Miss Drake's early retirement in 1942 following the release of THE AFFAIRS OF MARTHA for MGM. Though her fans think her departure was far too premature, Frances Drake has never regretted her decision.

Next:
**The Mad Doctor's
best friend.**

Photo by Michael Brunas



Peter Lorre and Frances Drake in MAD LOVE (1935).



Writer Tom Weaver and Frances Drake in Beverly Hills (1989).



Horror Italian Style

Freda-Bava-Argento--Part One
by Bill Amazzini

When horror fans think of the renaissance of horror cinema in the 50s, they immediately claim Hammer Films of England as the precursor. This may be true in some respect. Hammer added horrific gore (for its time), its own gothic style, and -- most important of all -- color to the classic monster characters of Universal's heyday in the 30s and 40s. However, a nice little gem arrived in American theaters in 1956, predating a lot of the ballyhoo, and its origin?... Italy.

I VAMPIRI was one of the first horror films of the 50s to emphasize atmosphere over narrative pace. It also introduced an element that would become a fixed staple of European horrors to come -- the slightly mad scientist going against all odds to restore life or beauty to the woman he loves. It fused medical and Gothic motifs, predating Jesus Francos' AWFUL DR. ORLOFF (1962) and George Franjus' EYES WITHOUT A FACE (1959). It also teamed two talented craftsmen--Riccardo Freda and Mario Bava--who would change the look of the European horror cinema for the next decade.

The Italian cinema until then was principally known for its costume melodramas. Although Roberto Rossellini and Federico Fellini were breaking the mode with neorealism, the only imports to our

shores had been filmed operas, soap-suds love stories, and spectacles for Italian-Americans. Riccardo Freda was interested more in the camera's visual intensity than in character narrative. With a background in art, Freda came to the Italian cinema with an aggressive attitude, not anticipating the problems that occur in the film industry -- such as inept scripts. Mario Bava also came from an artistic background, trying to break the neo-realistic mode run rampant as the 50s progressed. Bava was the perfect cameraman to capture the atmospheric images that raised I VAMPIRI to a subtle level of perversity.

Although I VAMPIRI failed at the box office, and even now suffers from inept dubbing and routine plot handling, its visual power is undiminished. Based on the Countess Elizabeth Bathory



Gianna-Maria Canale in I VAMPIRI (1956).



ABOVE: *I VAMPIRI* (1956). RIGHT: *CALTIKI, the Immortal Photo!* There was nary a horror mag that didn't run this shot in the late 50s and early 60s.

legend, it playfully hints at vampirism by having a mad doctor (Paul Muller) draining the blood of young women in PSYCHO-esque style to maintain the youth of the countess (Gianna Maria Canale). A reporter (Dario Michaelis) gets sucked into the mystery, falls in love with the countess, and then regrets his snooping. Freda reportedly walked off the production after 10 days, leaving his cameraman, Bava, to pick up the slack. To pad out the running time, new, poorly photographed sequences were inserted, including a ludicrous rape by the doctor's assistant and endlessly talky scenes inside a restaurant. (It looks as if they were shot in America, as the film grain is mismatched, not coinciding with the atmospheric interior shots in the castle.) Bava makes up for that, however, with a chilly climax in which the countess begins to age before the reporter's eyes. As she approaches the camera, lines slowly appear on her face in a trick shot worthy of Rouben Mamoulian's 1932 *DR. JEKYLL AND MR. HYDE*.

Unfortunately, *I VAMPIRI* died at the box office, possibly because of its unique style of horror. Timing, too, may have had something to do with it. Hammer Films unleashed *THE CURSE OF FRANKENSTEIN* (1957) and *HORROR OF DRACULA* (1958), and the unsuspecting horror fans were blown out of the theaters. *I VAMPIRI* quietly disappeared and was re-released as *THE DEVIL'S COMMANDMENT* in the 60s. (It is under this title that the video version, struck from a mint 16mm scope print, is available from Sinister Cinema.)

Bava and Freda, however, were technicians to watch. Their final collaboration together, 1959's *CALTIKI* (released in America as *CALTIKI, THE IMMORTAL MONSTER*), suffered as *I VAMPIRI* had, with poor dubbing and uninspired acting. It boasted a nice blend of science fiction and horror, introducing a blob monster guarding an ancient Mayan temple. When the temple treasures are tampered with, this blob organism rises and wreaks havoc. It can also multiply and devour human flesh. Although influenced by 1958's *THE BLOB*, *CALTIKI* contained the same



elements as *I VAMPIRI* -- a Gothic, atmospheric feel that raised the goosebumps. This blob movie also treated its fans to some gore effects startling for their time. When the villain goes after the monster with an axe, it latches onto his arm. As a youngster it was very hard to sit still and watch the hero chop off the absorbed arm, peeling the organism away to find a smoking skeleton underneath. (Sequences like this weren't found in a blob movie till the excellent 1988 remake of *THE BLOB*.) The climax has beautifully shot scenes of the monster separating and plowing through the heroine's villa; these scenes are enhanced by being shot at night in shadowy monochrome. Sadly, *CALTIKI* was forgotten until a small television revival in the late 60s. It is rarely discussed today and, if resurrected, would show horror fans a blob movie far superior even to 1988's *BLOB*.

In 1959 Freda and Bava branched out onto separate paths. Freda took a sabbatical until 1962. Bava overlapped genres by photographing and overseeing pirate movies, and became involved in the genesis of the sword-and-sandal films with which Italian cinema would be forever synonymous. Both *HERCULES* and *HERCULES UNCHAINED*, released in 1959 by Joseph E. Levine and starring Steve Reeves, had the Bava stamp in the atmosphere department. (The perfect example of this is the latter film, which boasted an evil queen mummifying her lovers and keeping them forever in her surroundings. An elaborate embalming sequence and the defeat of the queen's empire is definitely all Bava. The queen winds up taking a swan dive into her own embalming liquid, thus releasing Hercules from her curse.)

HERCULES aside, it would be Mario Bava who'd take the Italian horror film further than ever before. He would also introduce to the horror public the face of Barbara Steele, the ultimate horror queen of the 60s. The European horror film would never be the same after the release of *LA MASCHERA DEL DEMONIO* (1959), released one year later in America as *BLACK SUNDAY*. It would be the doppelgänger for both Mario Bava and Barbara Steele in years to come.

Next:
Barbara Steele

Some day, perhaps someone will explain to our enterprising moviemakers the entertainment-difference between participation (synthetically, of course) in a single juicy screen murder, and sitting -- soaked to your eyeballs in blood -- as your favorite movie theater is turned into a blood-soaked slaughterhouse, filled with grotesque, dripping, mutilated corpses. The intellectual audience-pleasure derived from a subtle exercise in crime detection gives place to the offensive, charnel-house gluttony of mass butchery....In HORRORS OF THE BLACK MUSEUM, there is little suspense, but gallons of gore, rich and red. The production is elaborate, the gruesome details meticulously color-photographed, and the acting grim. If this is your dish of blood, you may have it....The producer, Herman (I WAS A TEENAGE WEREWOLF) Cohen, says he believes these pictures "are good for children".

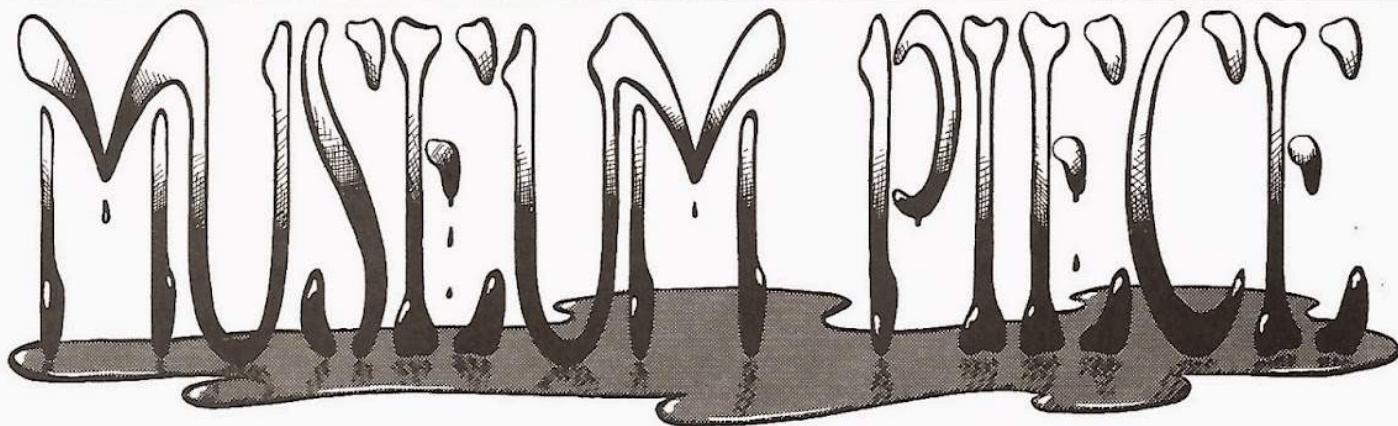
-- Excerpts from a review that appeared in *Cue* magazine, dated May 9, 1959.

I first experienced HORRORS OF THE BLACK MUSEUM at the ripe age of nine years old. The picture, which was released some three years earlier, was then making the rounds on the Saturday matinee circuit, that orgy of screams, thrills, cartoons, and popcorn that housed some of the most exciting and vivid memories of my childhood. The last scheduled feature of an all-horror, and, as I would learn a few years later, all Herman Cohen triple bill, BLACK MUSEUM more than lived up to its promise. (The other two films were, for the record, 1957's BLOOD OF DRACULA and 1958's THE HEADLESS GHOST.) In the first scene, which starts off innocently enough, two young English girls, who are apparently roommates, accept a package from a delivery boy; the package contains a pair of binoculars from an anonymous admirer. After some minor bickering about who should try out the glasses first, Gail, the girl to whom the package was addressed, gazes out the picture window with the binoculars, and immediately screams in terror. Roommate Peggy turns to find her friend clutching her eyes as blood streams through her fingers. Gail crashes to the floor beside the glasses, which reveal two long steel spikes protruding from each eyepiece.

Although today's jaded adolescents weaned on FRIDAY THE 13TH would no doubt take this scene in stride, it was pretty strong stuff for the kids of the late 50s and early 60s; indeed BLACK MUSEUM would for many years be the goriest horror movie I had

ever seen. Though the Hammer films of the same period received notoriety for their supposed emphasis on sex and blood, the "sex" was confined to a parade of characteristically bosomy starlets showing off their cleavage, and the blood was strictly of the Max Factor variety, usually gushing from Christopher Lee's plastic fangs. For all their hype, the Hammer pictures were not excessively violent, and were rarely, if ever, sadistic; their antiseptic, costume-movie style somehow kept them at a safe distance from reality.

BLACK MUSEUM was, on the other hand, a film with no safety nets. A harbinger of cinematic depravity to come, the picture did more than just set a record for having the highest number of grisly murders. There was an unsavory sexual undercurrent to the movie, not only a streak of cruelty, but also one of kinkiness. Not surprisingly, all but one of the murder victims in the film are women, and BLACK MUSEUM deserves its place on the list of the most misogynistic movies ever made. The picture has more than a little in common with THE HYPNOTIC EYE (1960), a gruesome black-and-white Hollywood potboiler released a year later, which overplayed its hypnosis gimmick and, like BLACK MUSEUM, was chiefly concerned with mutilating as many female characters as possible. The punchline of this sick joke of a movie is the inevitable twist ending, in which it is revealed that the male heavy was merely hypnotically controlled by his female accomplice all along. Despite frequent lapses in taste, both pictures are still



by Michael Brunas

squarely in the center of the respectability gauge, straddling precipitously such benchmark shockers as *PEEPING TOM* (1960) and *PSYCHO* (1960), and the down-right dross of Herschel Gordon Lewis and the latter-day splatter shows.

The film opens with London in the midst of a monstrous crime spree, apparently perpetrated by a fiendish killer who randomly selects young women as his victims. The murders leave Scotland Yard baffled; adding to their problems is crime writer Edmond Bancroft, who mercilessly holds them up to public ridicule in his newspaper column. In reality it is Bancroft, along with his young assistant, Rick, who is engineering the killings while maintaining his private horror museum, housing a display of murder and torture devices rivalling that of Scotland Yard.

Bancroft soon finds it difficult to shield his guilt from the law. When he learns that his girlfriend, Joan Berkley, has her suspicions, he uses a Jekyll-Hyde serum on Rick; the boy beheads Joan with a "portable guillotine" device. Later, an old crone of an antique dealer recognizes one of the murder weapons in the police reports as an item she sold to Bancroft. She attempts to blackmail the writer, who wastes little time killing her with a pair of razor-sharp ice tongs. Bancroft's own physician guesses the truth, too, and is cut down by an electrical booby trap. The writer then disposes of the body in a vat of acid.

Unbeknownst to Bancroft, Rick has been romantically pursuing a pretty co-ed. When Bancroft catches the pair smooching in the museum, he again injects Rick with the Jekyll-Hyde formula and orders the girl, Angela, killed. Later that evening, in a carnival tunnel of love, Rick transforms and stabs Angela to death.

Bancroft arrives on the scene and confronts Rick, who has climbed atop a Ferris wheel. The assistant implicates Bancroft as the mastermind of the murders in full view of the police. Rick jumps to his death, impaling Bancroft on a dagger before

© 1959 American International Pictures



ABOVE: In one of the most notorious opening scenes in horror history, Gail and Peggy (Dorinda Stevens and Malou Pantera) receive a pair of binoculars from a delivery boy. Scant moments later, one of the girls loses first her eyes and then her life.

BETWEEN: Edmond Bancroft (Michael Gough) shows how and why to Scotland Yarders Graham and Lodge (Geoffrey Keen and John Warwick). Another 50s film with a similar death-dealing device was--are you ready for this?--OKLAHOMA! (1955).

PAGES 49 and 51: The *BLACK MUSEUM* pressbook.

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YOU CAN'T RESIST

HYPNOVISTA

IT PUTS YOU IN THE PICTURE!

"HORRORS OF THE BLACK MUSEUM"

CINEMASCOPE

IN BLOOD-CURDLING

COLOR



starring MICHAEL GOUGH · JUNE CUNNINGHAM · GRAHAM CURNOW · Produced by HERMAN COHEN · Written by ABEN KANDEL and HERMAN COHEN · Directed by ARTHUR CRABTREE · A JAMES H NICHOLSON and SAMUEL Z ARKOFF Production · An AMERICAN INTERNATIONAL Picture

hitting the ground.

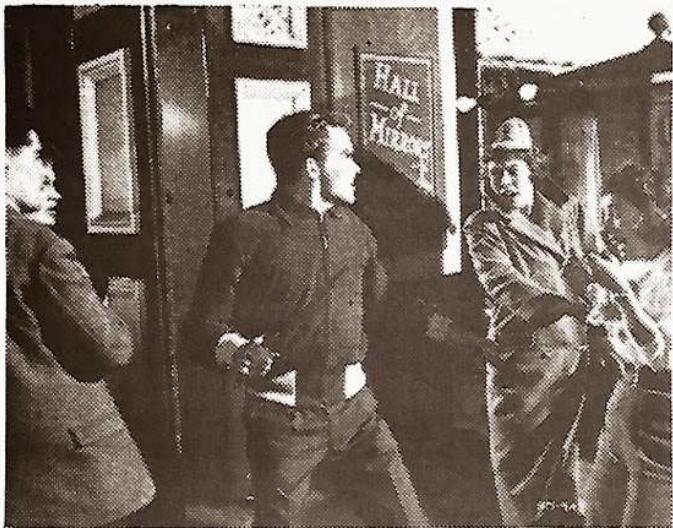
BLACK MUSEUM was in many respects a step up for its producer, Herman Cohen. One of the leading purveyors of cinematic exploitation in his day, Cohen kicked off his career in the early 50s working at subprogrammer level with independent producer Jack Broder. Immediately attracted to horror subjects, gorillas figured heavily in their early output, with such features as BRIDE OF THE GORILLA (1951) and the aptly titled BELA LUGOSI MEETS A BROOKLYN GORILLA (1952). (Apparently a rented ape-skin was about the only special effect that Broder could afford.) It wasn't long after breaking out on his own with a fairly respectable science-fiction quickie, TARGET EARTH (1954), that Cohen fell in with American International in the mid-50s. Probably the only studio in the history of Hollywood to target the whole of its feature film output specifically to the teenage market, AIP was to the AMERICAN BANDSTAND set what Disney was to toddlers. It was a market that Cohen perhaps understood better than any of his producer colleagues at the studio, and his films remained as stubbornly "un-clean-cut" as AIP dared to release. While the bargain-basement special-effects vehicles of AIP's other ace pro-

ducer, Bert I. Gordon, come off as crude juvenilia today, and Roger Corman's intelligent but preposterous quickies seem almost sophisticated, Herman Cohen's pictures seem truly to capture the spunky and often punky spirit of working-class teenagers.

Unrivalled in pure crassness, the "Cohen touch" was in full view in BLOOD OF DRACULA, I WAS A TEENAGE FRANKENSTEIN (1957), and HOW TO MAKE A MONSTER (1958). All were straightforward, mildly entertaining drive-in fodder, but youthful restlessness and old-fashioned Hollywood craftsmanship came together quite happily in 1957's I WAS A TEENAGE WEREWOLF, probably the most notable item on the producer's resume. TEENAGE WEREWOLF's flash-in-the-pan effectiveness has less to do with Cohen than with Gene Fowler Jr.'s burning ambition to make good in his directorial debut. The veteran film editor of several Fritz Lang classics, Fowler had induced his good friend, Academy Award winning photographer Joseph La Shelle, to work for scale, bringing a higher level of professionalism to American International's often bush-league standards.

By the time BLACK MUSEUM creaked its way down the

Continued on Page 50



Graham Curnow, as a young Dr. Jekyll and Mr. Hyde, in a scene from the new Cinemascope and Color movie "HORRORS OF THE BLACK MUSEUM" in HYPNOVISTA now showing at the Theatre.

2 COL SCENE MAT 2-B

GRAHAM CURNOW HERMAN COHEN

Handsome young Graham Curnow has come a long way from amateur theatrical roles to a top role in American International's Cinemascope color feature "HORRORS OF THE BLACK MUSEUM." It is only 17 years since he first set foot on the stage playing in a little theatre version of "SNOW WHITE AND THE SEVEN DWARFS."

Producer Herman Cohen has cast Graham in the dramatic role of Rick, assistant to a famous crime writer, played by Michael Gough. Graham is the son of a coal miner whose ambition was that his boy would become a surgeon. Young Curnow did very well in his studies at school but most of his extra curriculum activity was devoted to the dramatic society. He soon decided that a medical career was not for him and upon graduation from secondary school, he went on to the college of Music and Drama with the intention of eventually establishing himself in the world of the theatre. To finance his schooling, he took numerous part time jobs including that of a shoemaker's helper. He laughingly concedes today that this was important to his career in that the long treks from one producer's office to another wore out his shoes and he was able to repair them himself. Finally, he won the meaty role of Danny the maniacal killer in "NIGHT MUST FALL." His top performance in this role led to a scholarship to England's famous "Old Vic," where he gained valuable experience in every facet of acting. From here he went on to many leading roles, in such plays as "Three Men in A Boat," "The Square Ring," and "Look Back in Anger." Graham is extremely athletic and devotes as much of his spare time as possible to swimming, horseback riding, and tennis. He considers Budd Schulberg the greatest living writer.

One of the youngest and most successful producers in Hollywood today is 31 year old Herman Cohen. When he became associated with Jim Nicholson and Sam Arkoff of American International Pictures, his reputation as a competent producer was already well established in Hollywood. His new arrangement with them, however, was responsible for his reputation spreading throughout the world. Herman produced such AIP shockers as "I WAS A TEENAGE WEREWOLF," and "I WAS A TEENAGE FRANKENSTEIN."

He also turned out other successful films with similar themes such as "BLOOD OF DRACULA," and "HOW TO MAKE A MONSTER." He recently completed what is heralded as the most outstanding feature ever produced in this field, "HORRORS OF THE BLACK MUSEUM," in Cinemascope and Color. The dynamic young man has made 24 pictures, and 23 of them have been solid boxoffice hits.

Much of Cohen's phenomenal success can be attributed to his early beginnings in the motion picture industry. As a boy of 12, he was an usher in a Detroit theatre. By the time he was 16, he was manager of that City's Dexter Theatre. At age 18, he joined the U. S. Army, where he served in the Infantry for two and a half years with distinction. Upon being discharged, he returned to his native Detroit where he became house manager of the Fox Theatre.

At age 21, Cohen turned his attention to the distribution phase of the industry by becoming city salesman for Columbia pictures. Two years later, he headed for Hollywood with the firm intention of becoming a producer, a goal he quickly realized after a 4 picture apprenticeship as an assistant producer.

Cohen's association with Nichol-

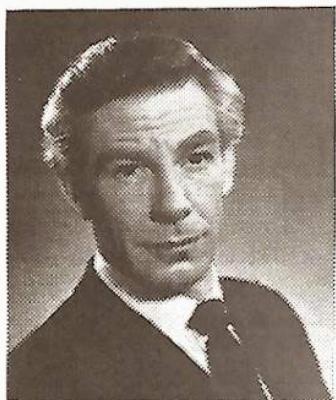
JUNE CUNNINGHAM

Luscious June Cunningham is destined to become the most renowned blonde in the motion picture industry. In addition to her startling physical statistics, she can act, although, she herself says "any success I achieve in pictures will be measured by my acting ability, not my body." The fact of the matter is, that the latter is an important addition to the former. June's quality of constantly bubbling over like a bottle of champagne, has made her ideal for important dumb blonde roles. She has been in "The Smallest Show on Earth," "Davy," and in the road company of "Will Success Spoil Rock Hunter." The demand for the "Blonde Bombshell" type in motion pictures dropped severely with the success of that great war film, "THE BRIDGE ON THE RIVER KWAI." There was very little room for June in the rash of war pictures. She seized on her inactivity as an opportunity to perfect her acting style. During this period she won a role on TV. She was seen by American International's famous horror film producer, Herman Cohen, particularly known for his "I WAS A TEENAGE WEREWOLF," who signed her for his latest attraction. This is, "HORRORS OF THE BLACK MUSEUM," filmed in Cinemascope and color.



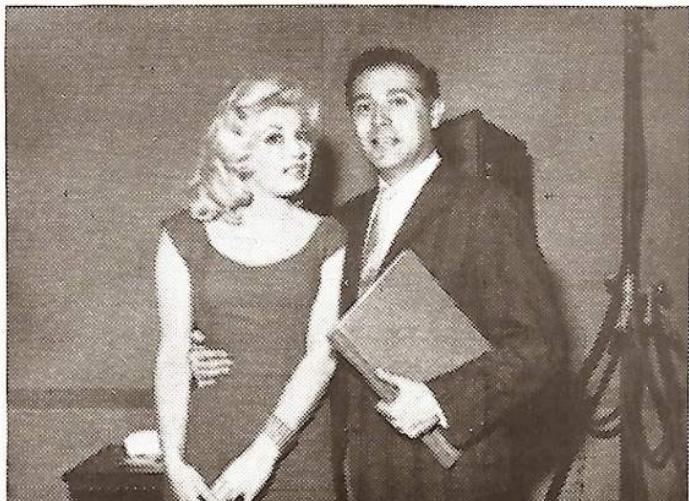
June Cunningham one of the many beautiful girls featured in the new Cinemascope and color movie "HORRORS OF THE BLACK MUSEUM" in HYPNOVISTA, which opens at the _____ Theatre.

1 COL SCENE MAT 1-A



Michael Gough—star of the new Cinemascope and color Production "HORRORS OF THE BLACK MUSEUM," in "HYPNOVISTA," is now currently showing at the Theatre.

1 COL SCENE MAT 1-D



Producer Herman Cohen pictured on the set of "HORRORS OF THE BLACK MUSEUM" with June Cunningham who co-stars in the film, which opens _____ at the _____ Theatre.

2 COL SCENE MAT 2-G



"Any success I achieve in pictures will be measured by my acting ability, not my body," proclaimed budding star June Cunningham to HORRORS OF THE BLACK MUSEUM star Michael Gough. We all remember June Cunningham, don't we? Don't we?

assembly line, producer Cohen found himself on the upgrade. In a change of pace from his usual focus on misunderstood American teens, Cohen chose a setting in which Hitchcock would feel at home: the depraved underbelly of London's high society. The producer takes credit for originating the plot after wrangling permission to visit Scotland Yard's infamous Black Museum (a bit of a feat in itself, since the museum is usually barred to the general public). Collaborating with longtime associate Aben Kandel, the pair came up with a script highlighting several of the Black Museum's more bizarre murder weapons (including the portable guillotine, the ice tongs, and the deadly binoculars). Using additional funds from British backers, the American International-Anglo Amalgamated co-production enjoyed the luxury of a color/CinemaScope shoot, the first for a Herman Cohen horror movie.

As if the excess gore wasn't exploitable enough, James Nicholson, AIP's gimmick-conscious president, prevailed upon Cohen at the film's completion to invigorate the advertising campaign by announcing that the picture was introducing a process called "HypnoVista". ("You can't resist HypnoVista! It puts you in the picture!" the newspaper ads proclaimed.) The producer remained skeptical, especially when Nicholson explained that the "process" merely consisted of adding a 13-minute pre-title sequence in which a bespectacled, monotonic psychologist told viewers what effect hypnotic suggestion has on a movie audience. Amazingly, Nicholson again proved himself to be one of the cannier promoters in the business, as the lecture scored a hit with theater-goers. (However, the scene was cut from the European negative from which most U.S. television prints were struck.)

Though HypnoVista will go down as one of Hollywood's most

Credits

An American International Picture. Released in 1959. Eastman color/CinemaScope. Produced by Herman Cohen. Directed by Arthur Crabtree. Written by Aben Kandel and Herman Cohen. Director of Photography: Desmond Dickinson. Art Director: Wilfred Arnold. Music Composed by Gerard Schurmann. Music Conducted by Muir Mathieson. Dance Music by Ken Jones. Production Manager: Jim O'Connolly. Assistant Director: Bill Shore. Sound: Sidney Rider and Ronald Abbott. Film Editor: Geoffrey Muller. Make-up: Jack Craig. Hairdresser: Gordon Bond. Wardrobe: Maude Churchill. Continuity: Marjorie Owens. A James H. Nicholson - Samuel Z. Arkoff Production. Running Time: 94 Minutes.

Cast

Michael Gough (Edmond Bancroft), June Cunningham (Joan Berkley), Graham Curnow (Rick), Shirley Ann Field (Angela Banks), Geoffrey Keen (Superintendent Graham), Gerald Andersen (Dr. Ballan), John Warwick (Inspector Lodge), Beatrice Varley (Aggie), Austin Trevor (Commissioner Wayne), Malou Pantera (Peggy), Howard Greene (Tom Rivers), Dorinda Stevens (Gail), Stuart Saunders (Funfair Barker), Hilda Barry, Nora Gordon (Women in Hall), Vanda Godsell (Miss Ashton), Gerald Case (Shop Manager), Geoffrey Den (Sergeant), William Abney, Howard Days (Constables), Frank Hender (Police Surgeon), Garard Green (Fingerprint Man), Ingrid Cardon (Little Girl), Emile Franchel (Himself, in prologue).

disingenuous gimmicks, BLACK MUSEUM is chiefly remembered for propelling Michael Gough into the secondary ranks of horror-movie hams. The British actor landed the role when Cohen could not meet the asking price of such better-known names as Vincent Price and Orson Welles. Cohen claimed Gough was chosen on the basis of his performance in Hammer's HORROR OF DRACULA (1958), and it is easy to see why. The actor so scowled his way through the supposedly sympathetic role of Arthur Holmwood that it left little doubt in his ability to play an out and out villain. Gough's performance as the demented Edmond Bancroft sets the nasty tone of the film; it's every bit as heavy-handed and humorless as the movie itself.

Gough has often been compared with Vincent Price, although his Edmond Bancroft character comes closer to some of Lionel Atwill's characterizations, especially that of Eric Gorman in MURDERS IN THE ZOO (1933). The script takes great pains to make it clear that Bancroft isn't quite right sexually, especially in the scenes in which Bancroft's blonde-bombshell girlfriend screeches that he "isn't even a man!" In spite of the script's token insistence that the motivation for Bancroft's crimes is providing himself with grist for his writing career, Bancroft is an obvious sex killer. The evidence mounts persuasively: hints of his sexual impotence (embodied in the character's lame leg), his domination of his young male assistant, his exclusive targeting of females as victims, and his diatribe against women in the last reel.

BLACK MUSEUM may be indifferently made, poorly photographed and edited, and lit with little distinction, but somehow its

Continued on Page 63

MICHAEL GOUGH

Although Michael Gough was born in the Malay States and educated in Ireland, he achieved fame as an actor in England. At the age of 19, in 1937, he joined the Old Vic School of Acting. He followed this training with several seasons of Shakespeare and thence to New York for a top role in the Broadway production of "IDIOTS DELIGHT." This training equipped him well for motion pictures and he was seen in important roles in a long list of internationally popular films such as "BLANCHE FURY," "THE SMALL BACK ROOM," "SEPTEMBER TIDE," "RICHARD III," "ROBIN HOOD," "THE SWORD AND THE ROSE," and "THE HORSE'S MOUTH." Between film engagements, Michael appeared in many TV shows and in 1956, he won the annual award for the best TV actor for his performance in "THE LAST REUNION." He is married to former actress, Ann Leon. They have two children, 16 year old Simon, and 5 year old Emma. His favorite sport is horseback riding, and he would like to combine this someday with his ambition to do a musical comedy role. He thinks a movie like Bob Hope's hit of several seasons ago, "BUTTONS AND BOWS," would do the trick. As Edmond Bancroft, a crime reporter, in American International's "HORRORS OF THE BLACK MUSEUM," Michael adds a new and important characterization to his distinguished list of stage, TV, and movie credits.



Emile Franchel, registered psychologist in the State of California, who specializes in hypnotism, will be seen in the "HYPNOVISTA" prologue to "HORRORS OF THE BLACK MUSEUM" which starts at the Theatre.

1 COL SCENE MAT 1-E

EMILE FRANCHEL

Emile Franchel, the internationally renowned psychologist specializing in hypnosis, stars in the prologue of "HORRORS OF THE BLACK MUSEUM." Emile is a native of Sussex, England. At an early age it was discovered that he had powers bordering on the occult. Over the years, he has had many honors and degrees bestowed upon him and is recognized as an outstanding practitioner in his field. He has worked closely with many leading psychiatrists, particularly during World War II in aiding battle worn service men. After many years of operating his own school in London, he migrated to the United States in 1951. He spent 3½ years in New York studying the outstanding American psychology techniques. In 1955 Emile started on a lecture tour which carried him through 14 states in as many weeks. He eventually arrived in California and settled in Hollywood, where in February of 1956, he appeared on a locally produced TV show and conducted "live" experiments in the controversial field of pre-birth age regression. The show received the highest rating ever accorded a TV program. From this came his own TV show exploring the human mind. He conducts a non-profit "Hypno-Mercy" foundation working with terminal cases of painful diseases. He has also made bold ventures into the field of "Hypno-criminology." Emile is a registered psychologist in the state of California. When Jim Nicholson and Sam Arkoff, the two top executives of American International Pictures', were looking for a man of Mr. Franchel's background to conduct their "HYPNOVISTA" prologue for the outstanding new Cinemascope and color production, "HORRORS OF THE BLACK MUSEUM," Emile's name was the one most often recommended to them. Wherever the movie is seen, the prologue featuring Mr. Franchel and his powerful experiments in the art of suggestion, will also be presented. Post-experimental suggestions will be planted with the audience so as to actually convey the feelings of fear, hate, cold and so forth, attendant to the witnessing of "HORRORS OF THE BLACK MUSEUM."

SHIRLEY ANN FIELD

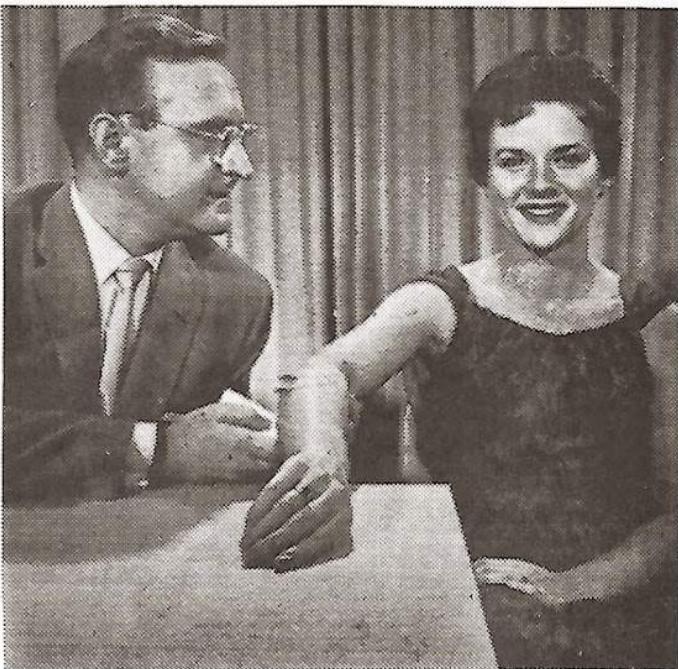
Shirley Ann Field is a girl who comes to movies with an already established reputation in another field—modeling. Her gorgeous red hair and vivid green eyes are well-known to readers of the world's leading magazines. Shirley was born 23 years ago and lived a rather uneventful life until completing her schooling at the age of 17. Her first jobs were as a stenographer as she is an expert at taking shorthand as well as typing. She had always wanted to act but was guided into modeling



Michael Gough and Shirley Ann Field in a scene from the new Cinemascope and Color movie "HORRORS OF THE BLACK MUSEUM" which starts its first run locally at the Theatre.

2 COL SCENE MAT 2-C

by one of her business associates with MGM during a period when who recommended her to a friend they were billing and grooming who had an agency. She rapidly young players. This program was rose to the top position in this disbanded and she traveled with career. A talent agent, Bill Watts, a repertory company, who met her at a social gathering. American International pro- was immensely impressed with her ducer, Herman Cohen, had her and arranged dramatic coaching read for the part of Angela in for her. Shortly after this training, HORRORS OF THE BLACK Bill placed Shirley Ann in many MUSEUM and she was imme- small film and TV roles. Eventu- ately signed to appear in the ly she was signed to a contract Cinemascope and color production.



In the "Hypnovista" prologue of "Horrors of the Black Museum," Emile Franchel, noted psychologist, demonstrates the powers of suggestion by running two large hypodermic needles through a young girl's arm.

2 COL SCENE MAT 2-H



THE BLACK MUSEUM DISCOVERY SHOWCASE

England's Scotland Yard has long been famed for its Black Museum, wherein one finds paraphernalia from some of the most infamous crimes of this century and the last. Started in 1874, the Black Museum was originally set up as a place for detectives to learn about "the basic criminal type". What the Black Museum has become is a repository for photos, bones, assorted tools of the criminal trade, and the files on those crimes thought heinous enough to deserve a spot in infamy.

THE BLACK MUSEUM is a documentary on this famous collection. The museum itself is not open to

the general public, so this presentation was made available to help satisfy the curious. Bill Waddell, the museum's curator, narrates.

The most famous "display" is, of course, Jack The Ripper, and the show opens with a discussion of his victims. It is hotly denied that there is a "secret file" revealing Red Jack's true identity. The Ripper is discussed briefly, as are many of the museum's "inmates". There

REVIEW

is no prejudice allowed here. Everyone gets equal treatment.

One of the more amusing characters is Flannelfoot, the Bicycling Burglar, who would "train out" from Lon-

don to a suburb, steal a bicycle, and proceed to pedal around, burglarizing homes while the family was sitting down to dinner. Flannelfoot's victims never heard him, as he wore old socks over his walking shoes. The Bicycling Burglar, who only stole cash and only worked weekends, was successful for five years, until, quite by accident, a constable saw him stealing a bicycle.

The show presents interesting information and is narrated by a curator whose dry English humor keeps it rolling, but I was disappointed by the lack of certain details. For example, in a sequence discussing the Great Train Robbery of 1963, we are told how the crime was planned and committed, but we never learn the fate of the train's crew. Were they bound, killed, knocked

out? We were never informed. And though I was interested to learn about the Acid Bath Murder, Ruth Ellis, and Mr. Christie, The Horror House Slayer, I felt vaguely shortchanged at the end.

--Jessie Lilley

THE SILENCE OF THE LAMBS

I had high hopes for the film version of Thomas Harris' book, *The Silence of the Lambs*, because I felt it was one of the best horror novels I had ever read.

The movie, directed by Jonathan Demme, is extremely faithful to the novel, and is rather uncompromising in its depiction of the criminally insane. It features one of the most memorable screen fiends since Norman Bates first lit up the vacancy sign.

Forget Freddy, Jason, and the rest of those dime-store slashers: Dr.

Hannibal "the Cannibal" Lecter, as played by Anthony Hopkins, sends chills down the spine simply by gazing at his victims -- or through them, as it seems whenever he stares into the camera.

Jodie Foster plays a young FBI trainee who is called away from her studies by senior agent Jack Crawford. Portrayed by Scott Glenn, Crawford gives Foster the task of interviewing Dr. Lecter from his jail cell. This is supposedly to collect data on serial killers, but Crawford's real motive is to get Lecter's insight into a rash of kidnap-murders being committed by Buffalo Bill -- so named by the media because he skins his female victims.

Ted Levine plays the lesser psycho, Buffalo Bill, who operates out of a maze-like basement under his house. It is so dark and gloomy that only a truly disturbed person would call it home. Yet Bill is not as effective a maniac as Dr. Lecter, who can freeze the blood even while confined in a glass cell. Hopkins'

Lecter is charming, witty, and intelligent; that, in addition to his insanity, makes him all the more dangerous.

Clearly Foster has her work cut out for her in dealing with these two madmen. Her character performs throughout the movie with an air of

REVIEW

quiet professionalism, but she is still a human being with her own doubts and fears. She contrasts with Lecter, who is always supremely confident, in their confrontations.

THE SILENCE OF THE LAMBS is rated R for violence and strong language. Despite the studio's insistence on calling the film a suspense thriller, I consider it to be one of the best horror films produced this year.

--Sean Farrell



Anthony Hopkins and Jodie Foster in *THE SILENCE OF THE LAMBS* (1991)

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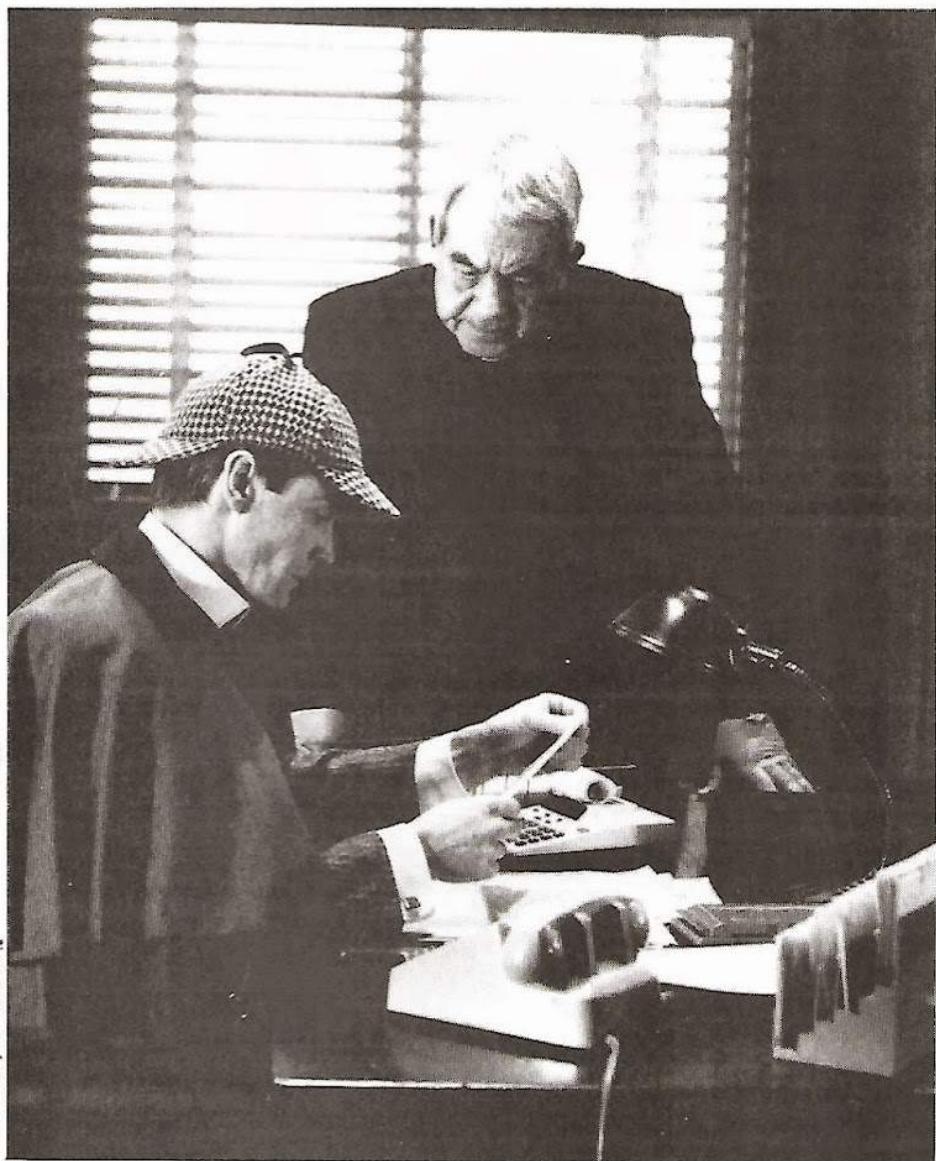
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Great Detectives

An Interview with Dean Hargrove

by Jessie Lilley

Dean Hargrove is the man behind some of our favorite shows. The creator of the TV shows FATHER DOWLING MYSTERIES, JAKE AND THE FAT MAN, MATLOCK, the PERRY MASON feature movies; the list goes on. He was the only staff writer on THE MAN FROM U.N.C.L.E. series in the 60s. What can one say about this man? Everything, and it's not enough. Let's just let him speak for himself.



Courtesy of VIACOM

When you have eliminated the impossible, whatever remains, however improbable, must be Sherlock Holmes. Father Dowling (Tom Bosley) solves a mystery under the expert tutelage of Mr. Holmes (Rupert Frazer).

JL - You began as a comedy writer for the original Bob Newhart show. What made you leave the sitcom field?

DH - Well, it's just circumstance, really; I went on to a series called THE MAN FROM U.N.C.L.E. back in the mid-60s, and although that was a show that had a strong vein of humor, there was a lot of melodrama. So when I went to Universal as a writer/producer, the shows that I did were all melodramatic. NAME OF THE GAME and COLUMBO, and things like that. So I just sort of fell into it.

JL - You began primarily as a writer, yet you've become involved in the production end of television. Did you fall into that the way you did the U.N.C.L.E. series?

DH - Well, that's the natural progression of television. Television is basically a producer's medium. Producers control television and since producing a television show is basically producing a script, if you're a writer, they tend to make you a producer.

JL - You mentioned COLUMBO a moment ago. It's well known that Bing Crosby was the original choice to play him.

DH - That's correct.

JL - Was the character written differently from the Columbo we have today?

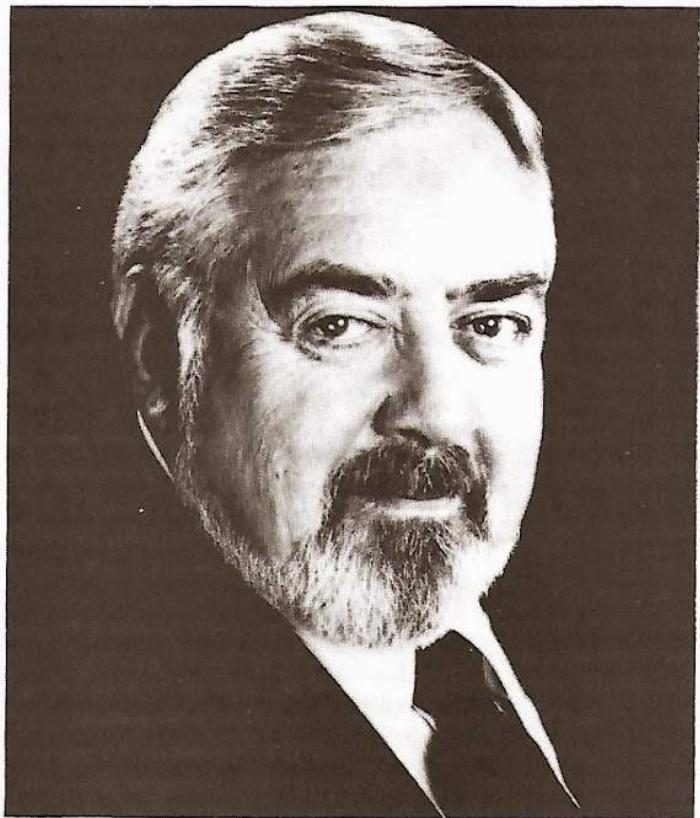
DH - Well, actually, COLUMBO was created by Richard Levinson and William Link, not by me. It was initially a play which never made it to Broadway [PRESCRIPTION MURDER]. Thomas Mitchell played Lt. Columbo. When Levinson and Link went to Universal in the middle 60s they brought the property with them, and it was done as a television movie with Gene Barry playing the Joseph Cotten part of the doctor and Peter Falk playing Columbo. Bing Crosby was, I think, NBC's initial choice for it. I was involved in that. I know the history because I was associated with the show. But the character was always the same.

JL - Did Peter Falk really come up with the raincoat for the character?

DH - Well, I don't know whether he did or not. That raincoat was a raincoat of his. He once said to me "I wonder if this raincoat is too good for the character."

JL - Whose idea was it to revive the PERRY MASON series?

DH - That was Fred Silverman's idea. Fred Silverman had contacted Raymond Burr, who was interested, and then he called me to write the initial two-hour and to be his



Thanks to Raymond Burr, Perry Mason is one of the few "literary" mystery stars to make it on television.

partner as an executive producer.

JL - There have been several attempts to get Perry a worthy opponent in court or on the police force, but there haven't been any permanent characters established in the revival. Will there be?

DH - Well, I doubt it. We tried to find a way to do a Hamilton Burger type of character and David Ogden Stiers played that part in, I think, three or four pictures. Unfortunately, what happened after that was economic more than anything else. It just became too expensive, given the costs of the movies, to build a large, regular cast of characters. With, initially, Barbara Hale, and Raymond and Bill Katt, and now with Billy Moses, that's about as much as the movies can tolerate. We have tried casting other people from time to time, but, as of yet, we haven't found a character or a piece of casting that has sufficiently inspired us. We are doing [a character], for example, in the 21st MASON. We're going to do a young District Attorney, who's very ambitious.

JL - Another link with the original show was lost when William Katt stopped playing Paul Drake, Jr. Is there any chance Katt will return to the series?

DH - That's hard to say. He left to do his own series, THE TOP OF THE HILL, and had to be replaced because we need a character to function in that fashion. Beyond the 21st MASON, I don't know what Bill Moses wants to do, so we really haven't discussed this at all.

JL - It made sense for Katt, as a detective, to dodge bullets and cars all the time. Do you find it less believable for Moses, a lawyer, to do the same?

DH - Well, we deal with lawyers who are sleuths, and priests who

are sleuths, so it certainly doesn't bother us. It may bother somebody else, but it doesn't bother us.

JL - The earlier MASON films gave Barbara Hale more to do than she does now. Will she be more involved in the upcoming films?

DH - It's a little hard to say. It's usually dictated by the story material. In the one that we're doing now, she doesn't have a special dimension. There have been a few where we've had dimensions to the story that have given her the opportunity to do more. I don't think that that's the case in the next two; I think she'll be functioning pretty much the way she has been.

JL - With the exception of Mason, classic American characters, such as Nero Wolfe and Ellery Queen, don't seem to catch on with the viewing public. Any idea why?

DH - I think a lot of it has to do with the chemistry of the artist and the character. You know, Raymond Burr is indelible as Perry Mason and has been for over 25 years. Perry Mason as a character, of course, is very much part of the American language. I don't know why Nero Wolfe never worked; one would think that it would.

JL - We hear Sherlock Holmes is going to meet Father Dowling. Who's playing Holmes?

DH - Rupert Frazer, a British actor.

JL - Whose idea was it to have Holmes on the show?

DH - That was my idea.

JL - Unlike your other shows, Father Dowling contains a strong fantasy element. Is that inspired by the religious aspects of the show?

DH - No, not at all. We have done three to four shows that have that dimension. We did one where an angel showed up and he and



Does it make sense that lawyer Ken Malansky (William R. Moses) spends his time dodging cars and bullets? Yes, says Dean Hargrove.

RIGHT: Don't you recognize a priest and a nun when you see them?
FATHER DOWLING'S occasional forays into fantasy provide a unique touch to the series.

Dowling solved a crime. We did one this season where Steve made a deal with the devil, which was kind of like *THE DEVIL AND DANIEL WEBSTER*. And then we're doing this show where Holmes appears to work with Dowling. Dowling has lost confidence in his ability to be a detective. Dowling accuses an innocent person of a crime and this person suffers for it and Dowling loses confidence in himself. Holmes helps him reclaim his detecting ability.

JL - Brian Clemens, the executive story consultant for *FATHER DOWLING*, has written at least one stage play about *Sherlock Holmes*. Did he have any input in the *Holmes* episode?

DH - Actually, he didn't. Brian is back in England, and when we developed this, he wasn't actively involved in the show. Brian basically helps us work out story ideas which play a very important part in the first part of the season, and some of them continue on through to the end. He did write a *PERRY MASON* for us, *THE CASE OF THE GLASS COFFIN*, and hopefully will return and work on *FATHER DOWLING* next season, as well as do another *MASON* for us.

JL - The first *MASON* film, *PERRY MASON RETURNS*, was released on video. Will other videos follow?

DH - I don't know. There was some talk at one time of releasing six of them as a little mini-library, but I haven't heard anything since.

JL - A final question: are there any new projects you'd like to tell us about?

DH - Well, at the moment we're doing a spin-off of *JAKE AND THE FAT MAN* with Dick Van Dyke playing a doctor who is a sleuth.

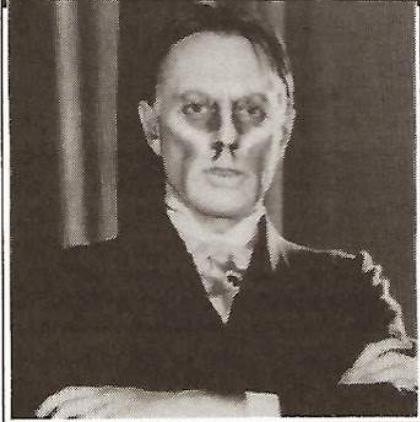
JL - Thank you very much, Mr. Hargrove, for your time.

DH - Thank you very much.



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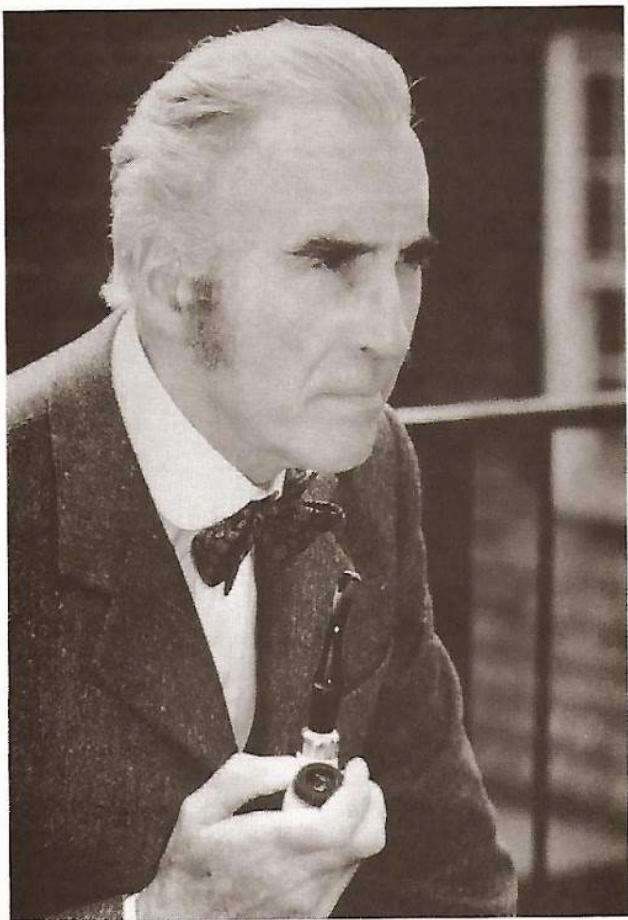
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SHERLOCK HOLMES AND THE LEADING LADY, the first of two four-hour miniseries made under the banner THE GOLDEN YEARS OF SHERLOCK HOLMES, is on more than one count a reunion. It reunites veteran star Christopher Lee with director Peter Sasdy, who helmed Lee's TASTE THE BLOOD OF DRACULA in 1970, and with the character of Sherlock Holmes, whom Lee played in the 1962 German film SHERLOCK HOLMES AND THE DEADLY NECKLACE. It reunites erstwhile Avenger Patrick Macnee with the character of Dr. John H. Watson, whom he played in the 1976 telefilm SHERLOCK HOLMES IN NEW YORK. And it reunites Mr. Sherlock Holmes with the only woman who ever outwitted him, *the woman*, Irene Adler (played by Morgan Fairchild).

When a night at the opera turns to murder, Holmes and Watson once again find themselves embroiled in a spell-binding mystery, one that leads them directly to Irene Adler. The beautiful opera singer joins Holmes and Watson on a race across Europe to stop an intricate spy network from carrying out its deadly plans.

Executive producer is Harry Alan Towers, with Frank Agrama and Alessandro Tasca producing for Harmony Gold. According to Towers, "These productions introduce the best known Englishmen who never lived in a series of brand new mysteries in which Sherlock Holmes, now an international celebrity and confidant of the rich and famous, tours the world and becomes involved in fresh adventures in the heyday of the Edwardian era."

Immediately upon completion of SHERLOCK HOLMES AND THE LEADING LADY, cast and crew moved from Luxembourg to

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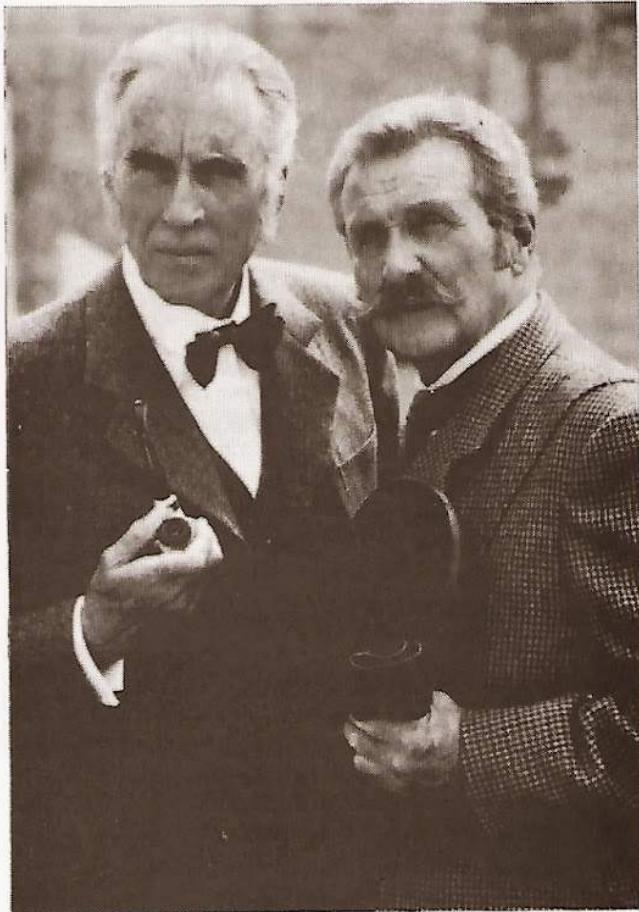


© 1990 Harmony Gold

Morgan Fairchild as Irene Adler



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Zimbabwe to begin production on *SHERLOCK HOLMES: INCIDENT AT VICTORIA FALLS* (in which Irene Adler doesn't appear).

To celebrate the dramatic close of a back-breaking case, Holmes and Watson board the Orient Express for a holiday at Afri-ca's breathtaking Victoria Falls (although Sherlock Holmes choosing a waterfall for a vacation spot is rather like Dracula setting up shop on a sun-drenched beach). The Orient Express being the Orient Express, someone is killed, and Holmes sets to work to discover who among the remaining passengers is the murderer.

Both *SHERLOCK HOLMES AND THE LEADING LADY* and *SHERLOCK HOLMES: INCIDENT AT VICTORIA FALLS* feature real-life personalities of the Edwardian period who become involved in the plot. *THE LEADING LADY*, set in Vienna, leads Holmes to Emperor Franz Joseph and -- shades of *THE SEVEN PERCENT SOLUTION* -- Sigmund Freud. While at Victoria Falls, Holmes happens upon ex-President Teddy Roosevelt, Lillie Langtry, Giuseppe Marconi, Lord Roberts of Kandahra, and King Edward VII. Gueststars include Claude Akins, Jenny Seagrove, Richard Todd, Engelbert Humperdinck, and Joss Ackland.

SHERLOCK HOLMES AND THE LEADING LADY was written by Bob Shayne and H.R.F. Keating. *SHERLOCK HOLMES: INCIDENT AT VICTORIA FALLS* has a script by Bob Shayne based on a story by Gerry O'Hara, and is directed by Bill Corcoran. Current plans are for a series to follow the two miniseries.

--Richard Valley

TOP LEFT: Christopher Lee played most of the Great Detective in *SHERLOCK HOLMES AND THE DEADLY NECKLACE* (1962). The nose wasn't Lee's; neither, unfortunately, was the voice. **TOP RIGHT:** Sherlock Holmes and Dr. Watson have fresh mysteries to solve in *SHERLOCK HOLMES AND THE LEADING LADY*, beginning with why everyone keeps calling them "Dracula" and "Steed". **RIGHT:** Professor Moriarty (John Huston), Irene Adler (Charlotte Rampling), Dr. Watson (Patrick Macnee), and Sherlock Holmes (Roger Moore) pose for a rare group portrait in *SHERLOCK HOLMES IN NEW YORK*. Mrs. Hudson stayed home.

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Anne Rice

in New Orleans' Garden District, oblivious to everything around her.

In the frigid and tumultuous waters off the coast of San Francisco, a woman, alone on her boat, spots a man floating in the water. She is a doctor. She calls for emergency help on her radio and begins a rescue attempt. The attempt is successful. Michael Curry is out of the water and has been revived by Dr. Rowan Mayfair. He is airlifted off the boat and taken to a hospital, where he discovers a new sensory power in his hands -- a power that frightens and confuses him. Rowan has a similar power and similar fears. She also has no knowledge of her family background.

Michael and Rowan are drawn together by this power and, in an attempt to solve their individual mysteries, they travel to New Orleans, where Michael was born. There, all their questions are answered. And there -- all hell breaks loose.

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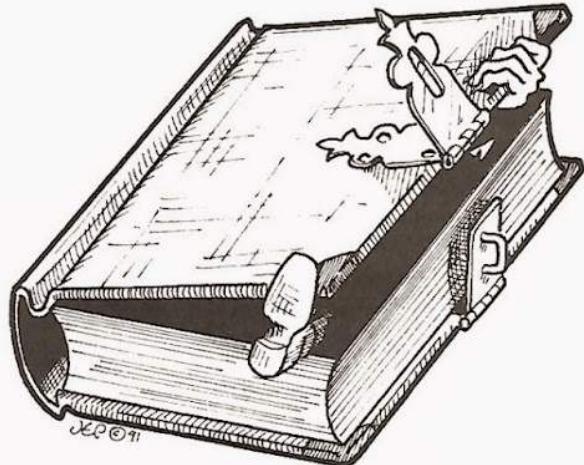
could share with her village, power to heal and make crops grow and whatever else was needed. And riches so she and those she knew would never want. She was Suzanne of the Mayfair, and she found out that she could, indeed, call forth a demon.

Anne Rice weaves her spell through four centuries of the Mayfair family: from their beginning in Donnelaith, Scotland, through Amsterdam, France, and Port au Prince, to their current existence in New Orleans, Louisiana.

It is the current day and a silent woman is rocking on the porch of a crumbling house

"To Irene Adler he is always *the man*. In her eyes he eclipses the whole of his sex. It was not that she felt any emotion akin to love for Sherlock Holmes..."

Well, you get the picture. Carole Nelson Douglas' *Good Night, Mr. Holmes* doesn't include the above lines, but their purpose, which is to tell Sir Arthur Conan Doyle's "A Scandal In Bohemia" from the viewpoint of Irene Adler (through her Boswell, Miss Penelope Huxleigh), rather than the viewpoint of Sherlock Holmes (through his Boswell, Dr. John H. Watson), is implicit in every line of this highly enter-



taining variation on established Canon history.

In addition to her acknowledged gifts as opera star and "adventuress", Irene Adler takes on the persona of consulting detective, courtesy of Douglas' revisionism. Hired by Charles Lewis Tiffany to find the long-lost Zone of Diamonds of Marie Antoinette, Miss Adler crosses paths with Mr. Holmes some years before the events depicted in "Scandal". Her investigation brings Irene in contact with Oscar Wilde, Bram Stoker, and, cleverly, Lillie Langtry, who is widely assumed to have been Conan Doyle's real-life inspiration for the woman. Irene also meets, under unpleasant circumstances, barrister Godfrey Norton, whom she will later marry (with a disguised Sherlock Holmes acting as witness to the ceremony). Before marriage, however, it's off to Bohemia for romance with the Crown Prince and a successful solution to the mystery of who killed his father, the King. Irene's reward for her efforts is to be pursued by the newly-crowned King all the way to London, where the familiar plot of Conan Doyle's famous story unfurls in a completely unfamiliar fashion.

Douglas amusingly alternates chapters by Miss Huxleigh with those penned by Dr. Watson, but unfortunately drops this device midway through the book. This, plus the character of Norton, who never fully comes to life and, hopefully, will meet the fate of the first Mrs. Watson in the promised sequel, are the book's only real flaws; as for the rest, a better time can't be had outside the Canon itself. Brava, Irene!

--Richard Valley

ATLANTIS

Continued from Page 32

Monsters editor Forry Ackerman's "Ackermansion", registers realistically on the rear projection screen. Less successful is Zaren's crystal death ray (the world's first example of low-cost, efficient solar energy!); despite its lethal capacities, it seems rather awkward, and ill-suited to Zaren's plans for world domination.

Cast in the starring role of Demetrios, Anthony Hall's inexperience as a performer is woefully evident (his only previous professional acting experience was on TV's HAWAIIAN EYE). Born in Philadelphia (real name Sal Ponti), Hall's claim to fame was having written the first song sung professionally by Fabian; he died recently while only in his 50s. Pretty Joyce Taylor makes an unconvincing conversion from spoiled princess to repentant lamb; her acting, although better than Hall's, also suffers from inexperience. John Dall, on the other hand, had over 15 years' motion picture experience behind him (he made his Hollywood debut as the scholarly Welsh miner who catches schoolmarm Bette Davis' fancy in 1945's THE CORN IS GREEN), yet you'd never think it from his stilted, ineffectual performance. (A character actor on the order of John Carradine or Claude Rains would have taken advantage of the debased, Caligula-like tendencies of the role and had a field day hamming it up.) The supporting cast fares better, with Jay Novello doing particularly well as the ill-fated Xandros.

Though widely regarded as a blot on the career of George Pal (the Oscar-winning 1986 documentary THE FANTASY WORLD OF GEORGE PAL gives the film only cursory coverage), ATLANTIS, THE LOST CONTINENT, remains a "guilty pleasure" for the nostalgia-hungry "fortysomething" crowd.

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On H.G. Wells' Island of Dr. Moreau, a crazed vivisectionist transformed animals into men. ATLANTIS reversed the process, placing Anthony Hall next in line for a flea bath.

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In Brixton Road, this morning, a plain gold wedding ring found in the roadway between the White Hart Tavern and Holland Grove. Apply Dr. Watson, 221B Baker Street between 8 and 9 this evening.



MUSEUM PIECE

Continued from Page 50

lack of style and polish helps give it a visceral power. A gratingly unpleasant film and rather ugly to look at, it savors its carnage with the malicious glee of a sideshow huckster. Although you may feel a little unclean after watching it, you have to give credit to all concerned for making good on their promise to deliver a sock-'em, truly shocking shocker.

It is neither surprising nor unjust that *BLACK MUSEUM* has slipped into, if not obscurity, then at least disinterest. A rare 35mm color/CinemaScope print from Herman Cohen's personal collection was recently screened during an American International retrospective at New York City's Film Forum, but attendance was sparse. Though most television stations heavily tilt their schedules in favor of color features, few seemed to care that for years broadcasters ran only black-and-white prints of the movie. The film is too mild by today's splatter standards to hook the *Fangoria* crowd, and hasn't enough real merit for the more seriously inclined filmgoer. But for all its shortcomings, *BLACK MUSEUM* is an eminently watchable movie that holds up as a prime example of gory nostalgia.

BETTER HOLMES

Continued from Page 18

suitably self-interested as the King of Bohemia, and the indispensable Rosalie Williams' brief scenes as the indispensable Mrs. Hudson establish the landlady's tenuous hold on her uncommon household.

As Watson, David Burke virtually rewrites the character -- or rather, recreates the character as originally written by Conan Doyle. This Watson is no bungler. Younger and far more vigorous than previous Watsons, Burke manages to make the good doctor less clever than his detective friend without turning him into a fool.

Jeremy Brett is a Sherlock Holmes of astonishing versatility; in the course of one episode, he lays bare Holmes the drug addict, Holmes the deductive genius, Holmes the maddening egotist, and Holmes the genial companion. Brett's Holmes never bores, because this "emotionless machine" of a man is a whirling kaleidoscope of barely-suppressed feeling. Perhaps the best way to acknowledge Brett's accomplishment is to say of it what Irene Adler said of the Great Detective's attempt to outwit her: "My dear Mr. Sherlock Holmes, you really did it very well."

--Richard Valley



NEWS

BITE

May 25 and 26, New York City. The Great New York Super-Hero, Sci-Fi, and Fantasy Convention will be a major multi-media event featuring dealers from all over the country, as well as guest stars, exhibits, and some surprises! Memorial Day weekend, Saturday and Sunday, 11AM-7PM. Southgate Tower Hotel, 7th Ave. and 31st St. (near Penn Station). Contact Dreamweaver Conventions, (718) 449-8320, 1PM-8PM, seven days per week.

Sherlock Holmes references keep turning up in the strangest places! The Sunday, February 3, 1991, *Peanuts* strip by Charles Schultz made reference to the Hound of the Baskervilles: in the strip, Snoopy and Woodstock argue whether it is the Bird or the Beagle of the Baskervilles.

NEWS

BITE



Theatre-going mystery fans visiting New York should definitely visit the Prometheus Theatre, located at 239 E. 5th St. Since the small (less than 50 seats), narrow performance space opened (April 6, 1982), the theatre has presented many classic and original plays under the auspices of founder/director/writer/star Fred Fondren.

Mr. Fondren has worked in New York for the past 14 years. A recipient of many degrees, including a B.S., a B.A., and an M.A., who has studied theatre at the American Academy of Dramatic Arts in New York and the Royal Academy of Dramatic Arts in London, he has written three Holmes plays: the first, *SHERLOCK HOLMES: THE WARBURTON CONSPIRACY*, was presented at the National Arts Theatre in 1981. The others include *SHERLOCK HOLMES EMBATTLES COUNT DRACULA* and the most recent, *SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY*, as well as a one-act piece based on Conan Doyle's "A Study in Scarlet". Fondren has also written a contemporary mystery, *MURDER IN DEED*.

At a time when so many off-Broadway theatres are closing, the non-subsidized Prometheus continues. Mr. Fondren likes their small space: "Staging a play", he stated in a letter to *Scarlet Street*, "does not pose limitations in choosing material. The number of actors does since the dressing room can only accommodate just so many people."

At this writing a production of Agatha Christie's *VERDICT* is due, and will probably have begun its run by the time you read this. For information and reservations, call (212) 477-8689.

Past productions of interest to *Scarlet Street* readers have been *FRANKENSTEIN'S FOLLY*, *ANGEL STREET*, *THE BAT*, *TEATIME IN BAKER STREET*, and several Agatha Christie plays (*THE RED SIGNAL*, *TOWARD ZERO*, *THE UNEXPECTED GUEST*, and *TEN LITTLE INDIANS*.)

--Kevin G. Shinnick

HOUNDED

Continued from Page 41

Hound of the Baskervilles! He died screaming! I know! I watched him! And now you are here alone at night!" If ever there was a cue for the hound to howl, this is it, and the beast doesn't disappoint -- at least vocally. Unfortunately, the greatest flaw of the Hammer HOUND is in the brief appearance of its title character. Decked out in a ludicrous, oversized mask, the hound must be forced to bark by the victims themselves. Leaping playfully upon Sir Henry, the recalcitrant canine has its false face shaken by the terrified baronet; Watson, meanwhile, shoots Stapleton, who falls conveniently on the sacrificial altar. Not to be outdone, Holmes shoots the hound, prompting it to relinquish its hold on Sir Henry. Stapleton grabs the hound as it dashes past and persuades the poor beast to kill him, which, grudgingly, it does. Her father dead, Cecile does what she does best: she runs, and quickly meets her fate in the Great Grimpent Mire. It's a sadly botched conclusion to what is, on the whole, a highly entertaining telling of the tale -- one which, had it been more successful at the box office, would have inspired a series of Holmes films from Hammer.

Although THE HOUND OF THE BASKERVILLE marked the end of Hammer's romance with Sherlock Holmes, Peter Cushing and Christopher Lee continued, separately, their associa-

tion with the detective. Lee advanced to the role of Holmes himself in 1962's SHERLOCK HOLMES AND THE DEADLY NECKLACE, a German film directed by Terence Fisher. The actor's voice was dubbed both in German (which Lee speaks fluently) and his native English, making it impossible to assess what is really only half a performance. Billy Wilder's underrated comic homage to Baker Street, THE PRIVATE LIFE OF SHERLOCK HOLMES (1970), had lean Lee as portly brother Mycroft Holmes. Recently, production began on two made-for-television miniseries starring Lee as Sherlock and Patrick Macnee as Dr. Watson. In SHERLOCK HOLMES AND THE LEADING LADY and SHERLOCK HOLMES: INCIDENT AT VICTORIA FALLS, Lee plays an older Holmes, solving crimes as he tours the world.

Peter Cushing played "the detective in his dotation", too, in 1984's THE MASKS OF DEATH. Hammer veterans involved in the project included screenwriter John (CURSE OF THE WEREWOLF) Elder, director Roy Ward (DR. JEKYLL AND SISTER HYDE) Baker, and Anton (THE MAN WHO CHEATED DEATH) Diffring. Earlier, in 1968, Cushing played Holmes in 15 celebrated television adaptations, including a two-part presentation of *The Hound of the Baskervilles*. (Two other novels, *A Study in Scarlet* and *The Sign of Four*, were allotted a single episode each.)

Credits
A United Artists Picture. Released in 1959. Color. Produced by Hammer Films (Anthony Hinds). Directed by Terence Fisher. Written by Peter Bryan. Cinematographer: Jack Asher. Editor: James Needs.

Cast

Peter Cushing (Sherlock Holmes), Andre Morell (Doctor Watson), Christopher Lee (Sir Henry Baskerville), Marla Landi (Cecile), David Oxley (Sir Hugo Baskerville), Miles Malleson (Bishop Frankland), Francis De Wolff (Doctor Mortimer), Ewen Solon (Stapleton), John Le Mesurier (Barrymore), Sam Kydd (Perkins), Judi Moyens (Servant Girl), Helen Goss (Mrs. Barrymore), Dave Birks (Servant), Michael Mulcaster (Seldon).

"So the curse has claimed its last victim," says Watson as Cecile sinks from sight at the end of Hammer's HOUND.

"Yes," agrees Sherlock Holmes. "No more will be heard of the Hound of the Baskervilles."

Well, he can't be right all the time, can he?

Next:

**Where no HOUND
has gone before!**

NEWS

BITE



Superman faces his greatest challenge this month in *Superman for Earth* (\$4.95) from DC Comics. Thanks to research for an article prepared by his fiancée, Lois Lane, Superman realizes how serious the threat to the earth from pollutants and excessive waste might be. Will there be a healthy environment if he and Lois decide to raise a family? What's going to be our legacy to future generations? He's already lost his home planet, Krypton. He's not about to lose another. The Man of Steel vows to clean up the poisons in the air, the water, and the earth.

Writer Roger Stern and editor Mike Carlin worked with a variety of environmental groups while preparing the story. They worked with the Environmental Federation of America, which represents 23 organizations, including The African Wildlife Foundation, the American Forestry Association, the Environmental Defense Fund, the Friends of the Earth, and the Union of Concerned Scientists.

The 48-page book is printed entirely on recycled paper, a first for DC.

Superman for Earth, with artwork by Kerry Gammill and Dennis Janke, will be on sale in mid-April.

DA THA GUTTA PARTING I SHOT

Listen, then, Socrates, to a tale which, though passing strange, is wholly true...

PLATO
Timaeus 20 D-E

Myth is nothing more than ancient gossip.

STANISLAW J. LEC

...and the wealth they possessed was so immense that the like had never been seen before in any royal house nor will ever easily be seen again...

PLATO
Critias 114 D

To the Editor of *The Times*

Sir,
I have just written you a long letter.
On reading it over, I have thrown it into the wastepaper basket.
Hoping this will meet with your approval.
I am
Sir
Your obedient servant

LT. COL. A.D. WINTLE
unpublished letter to The Times, 1946

A house without books is like a room without windows.

HORACE MANN

Thank you for sending me a copy of your book. I'll waste no time in reading it.

ANONYMOUS

It has long been an axiom of mine that the little things are infinitely the most important.

ARTHUR CONAN DOYLE
A Case of Identity

Diseased nature oftentimes...
Is with a kind of colic pinch'd and vex'd...
Shakes the old beldam earth and topples down
Steeples and moss-grown towers.

WILLIAM SHAKESPEARE
I Henry IV, III, i

Peelè the Goddess...Rolling her anger
Thro' blasted valley and flaring forest in blood-red cataracts
down to the sea!

ALFRED, LORD TENNYSON
Kapiolani

The soul of a murderer is blind.

ALBERT CAMUS
The Plague

Any man may do a girl in
Any man has to, needs to wants to
Once in a lifetime, do a girl in.

T.S. ELIOT
Sweeney Agonistes

The eternal female draws us onward.

GOETHE
Faust

England is a paradise for women, and hell for horses; Italy is a paradise for horses, hell for women, as the [proverb] goes.

ROBERT BURTON
The Anatomy of Melancholy

In Italy for thirty years under the Borgias, they had warfare, terror, murder, bloodshed. They produced Michaelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland, they had brotherly love, five hundred years of democracy and peace, and what did they produce? The cuckoo clock.

ORSON WELLES
The Third Man

As to abuse, I thrive on it. Abuse, hearty abuse, is a tonic to all save men of indifferent health.

NORMAN DOUGLAS
Some Limericks

From Number Nine, Penwiper Mews,
There is really abominable news:
They've discovered a head
In the box for the bread
But nobody seems to know whose.

EDWARD GOREY



Next Issue's Line-Up

**The Lodger-Black Sunday-The Mad Doctor
The Adventures of Sherlock Holmes
Dark Shadows-Maniac Mansion-Poirot
and William Shatner in...
THE HOUND OF THE BASKERVILLES?**

MYSTERY PHOTO

Last issue's Mystery Photo was such a mystery that the only person who correctly identified the movie from which it came was the Editor's mother. Mom already has a free subscription to *Scarlet Street*, so here's the photo one last time. Name the movie and win a one-year subscription for your mom. Correct entry with earliest postmark wins -- hands down.

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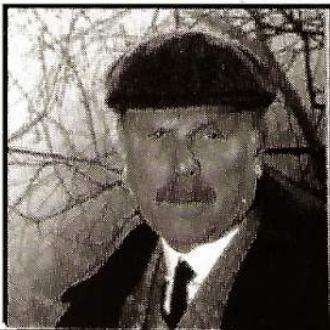
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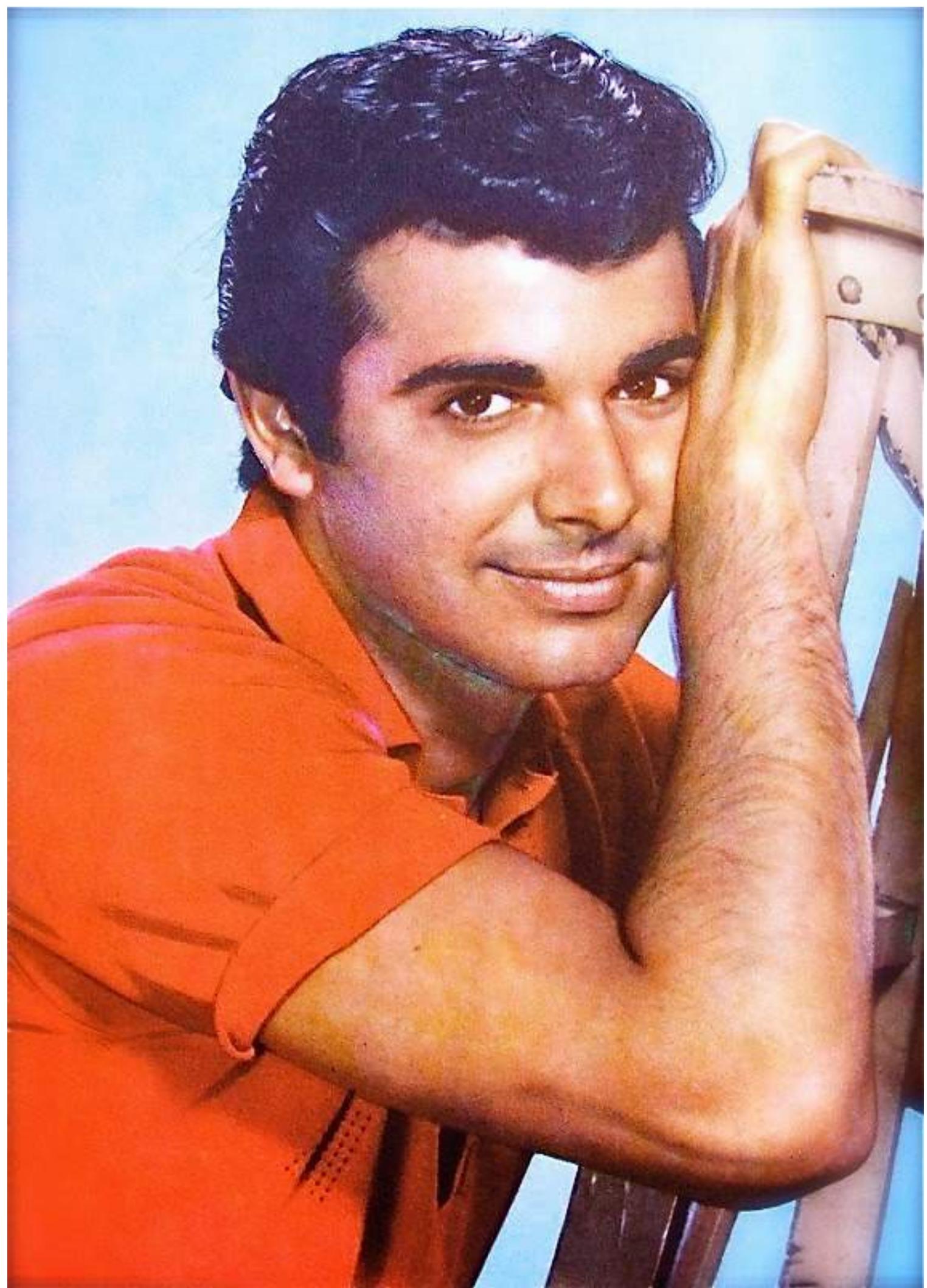
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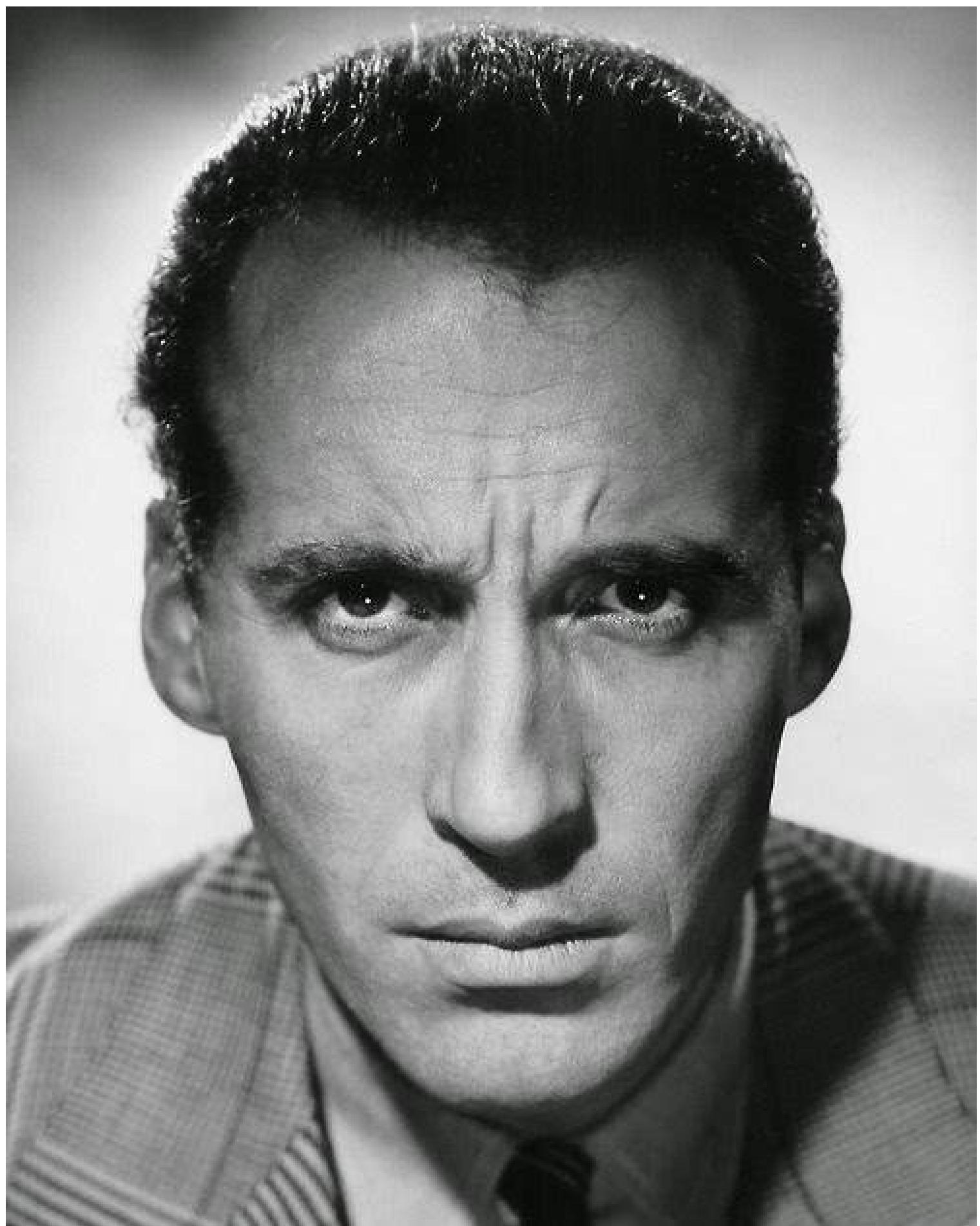
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Directed by TERENCE FISHER Produced by ANTHONY HINDS Executive Producer MICHAEL CARRERAS
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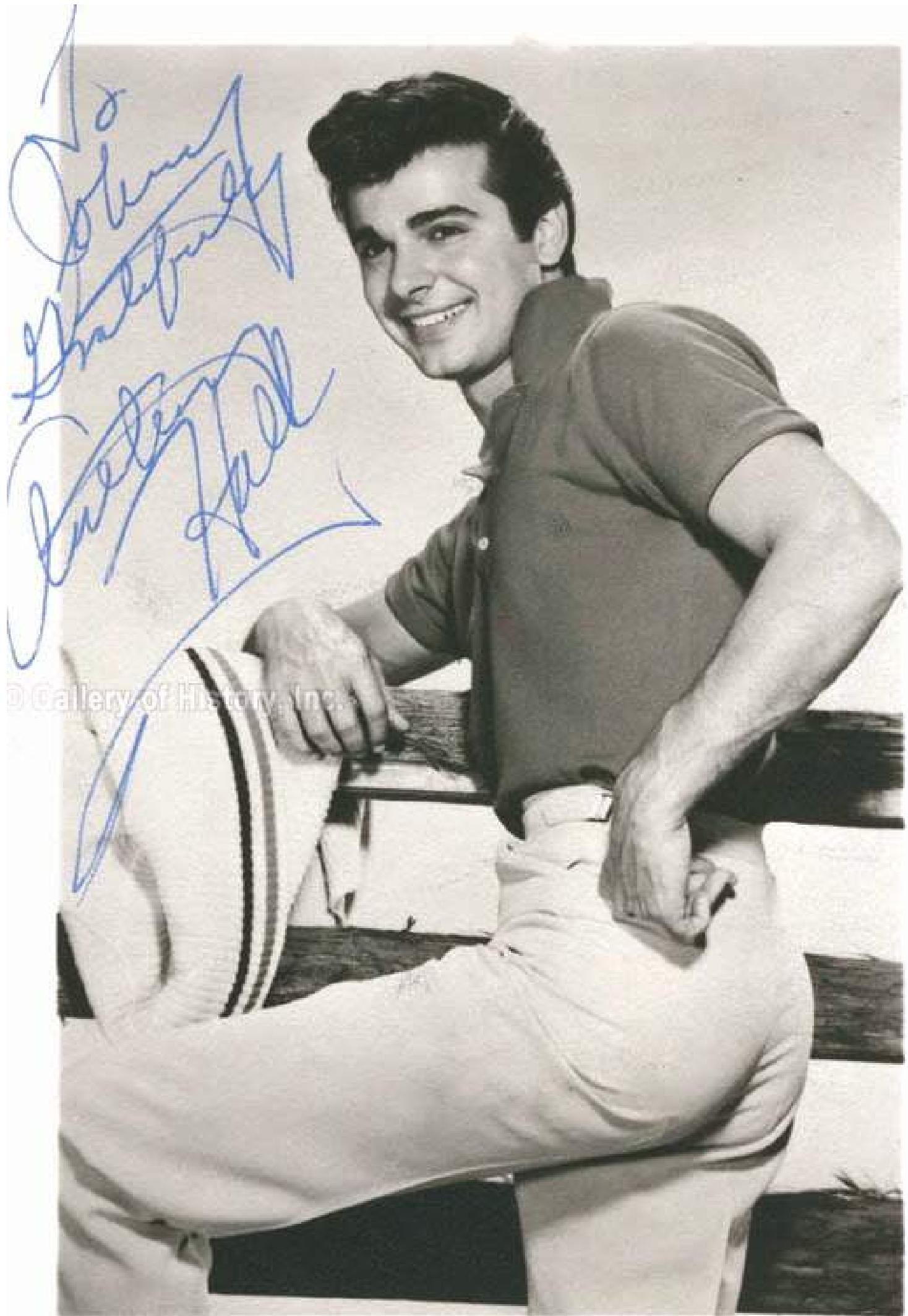




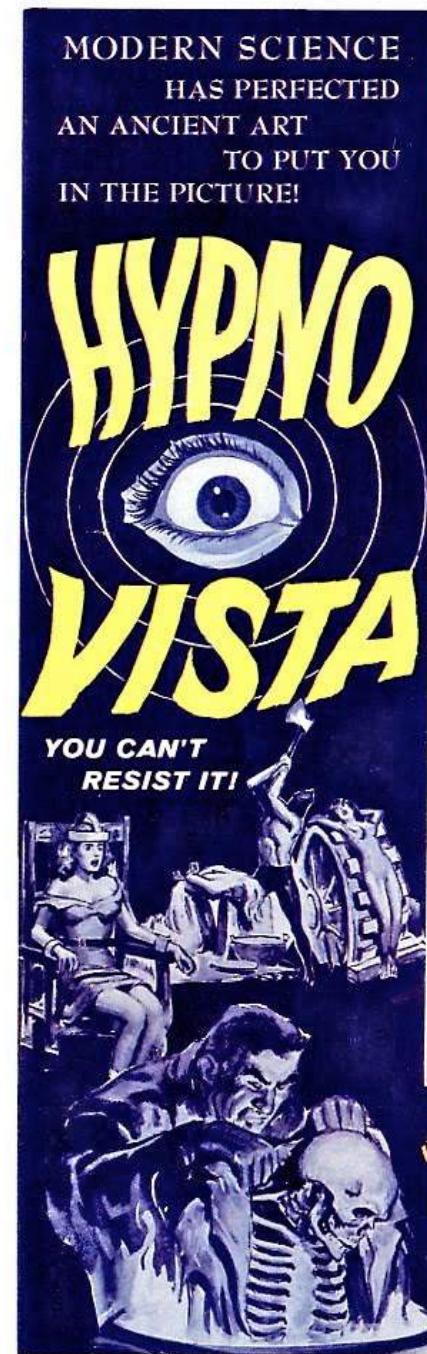








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'HORRORS OF THE BLACK MUSEUM'

starring
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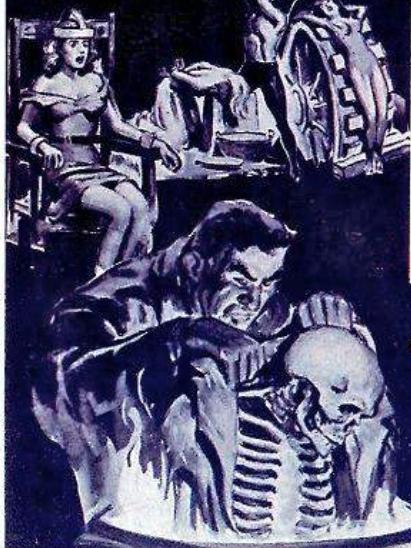
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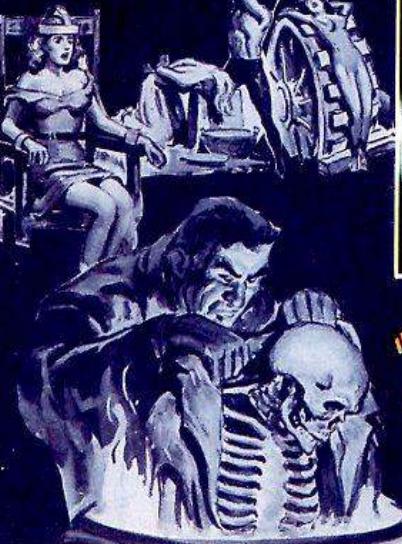
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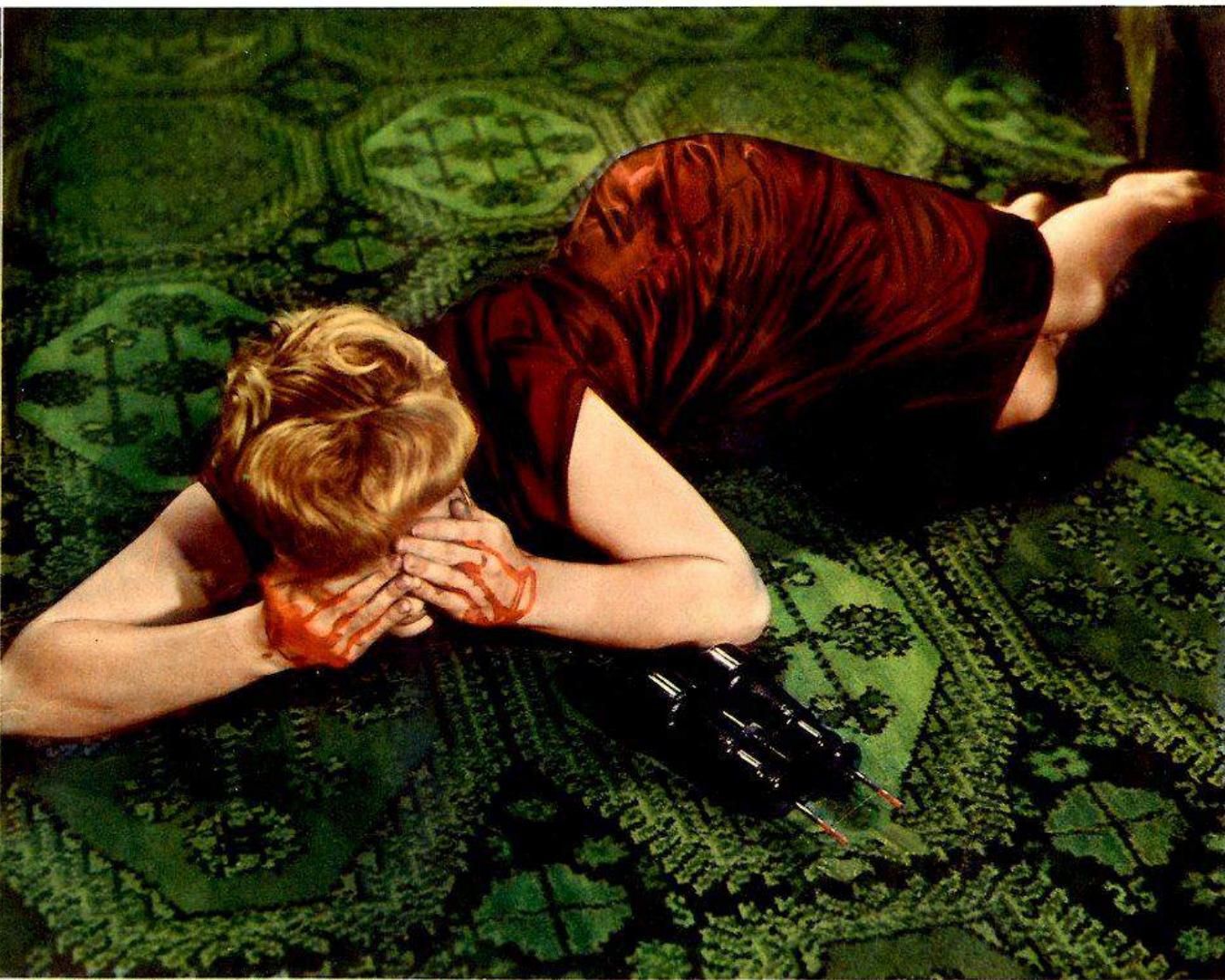
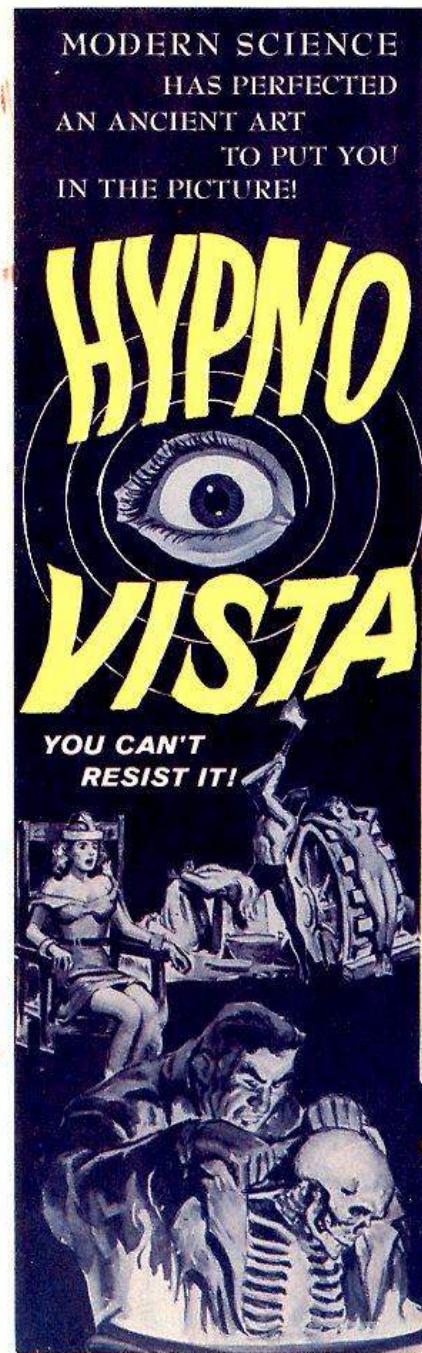
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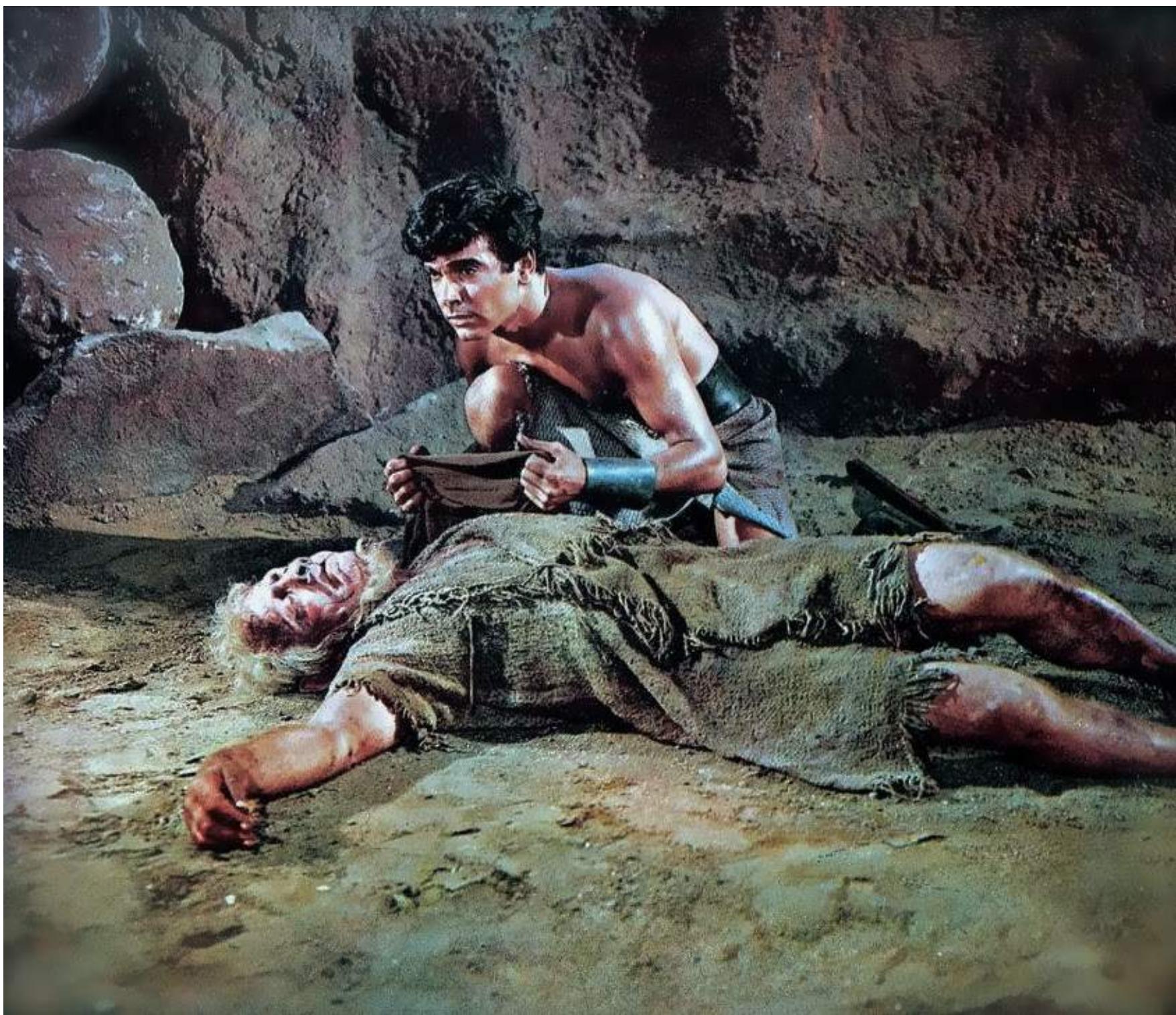
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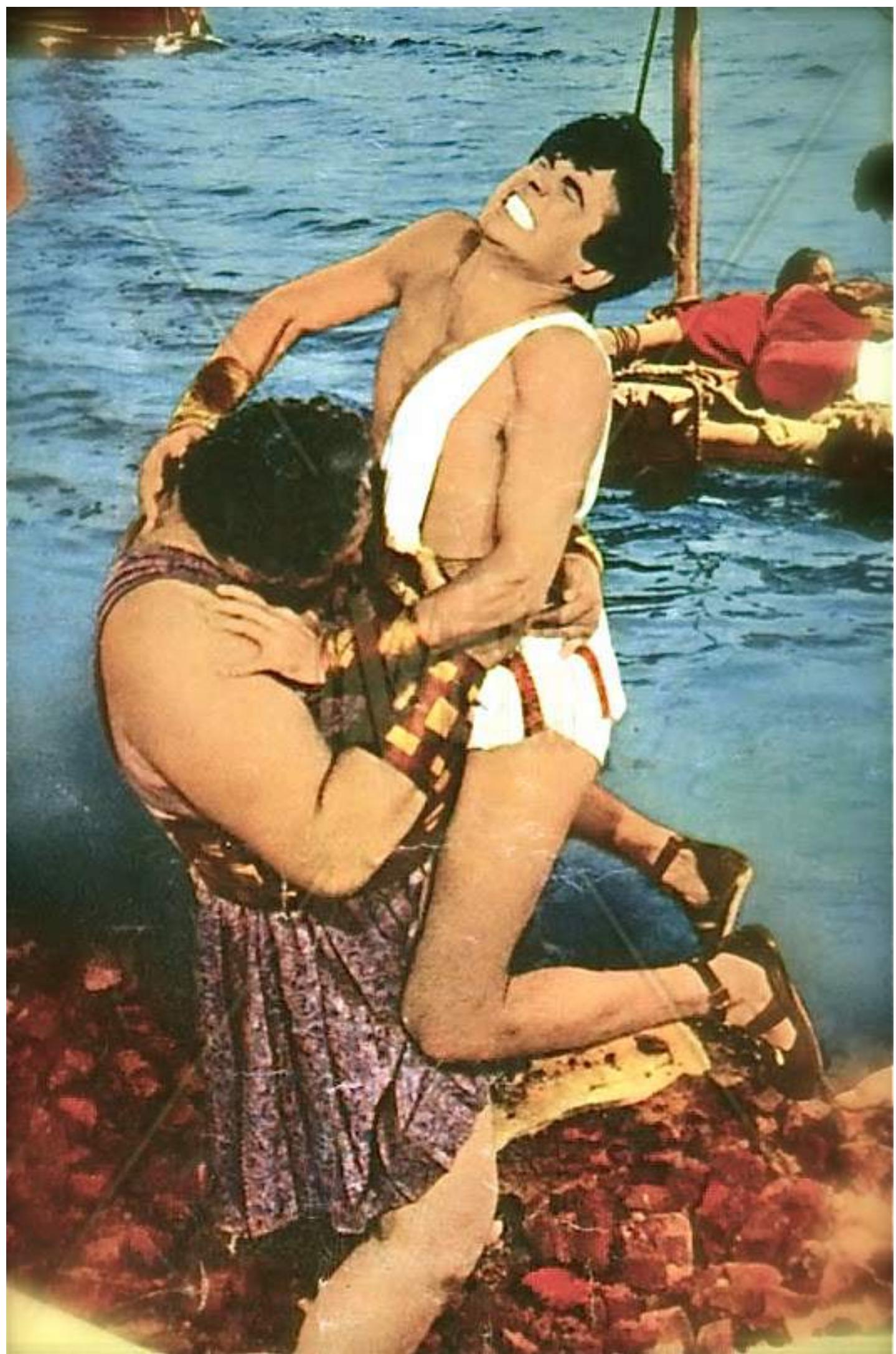


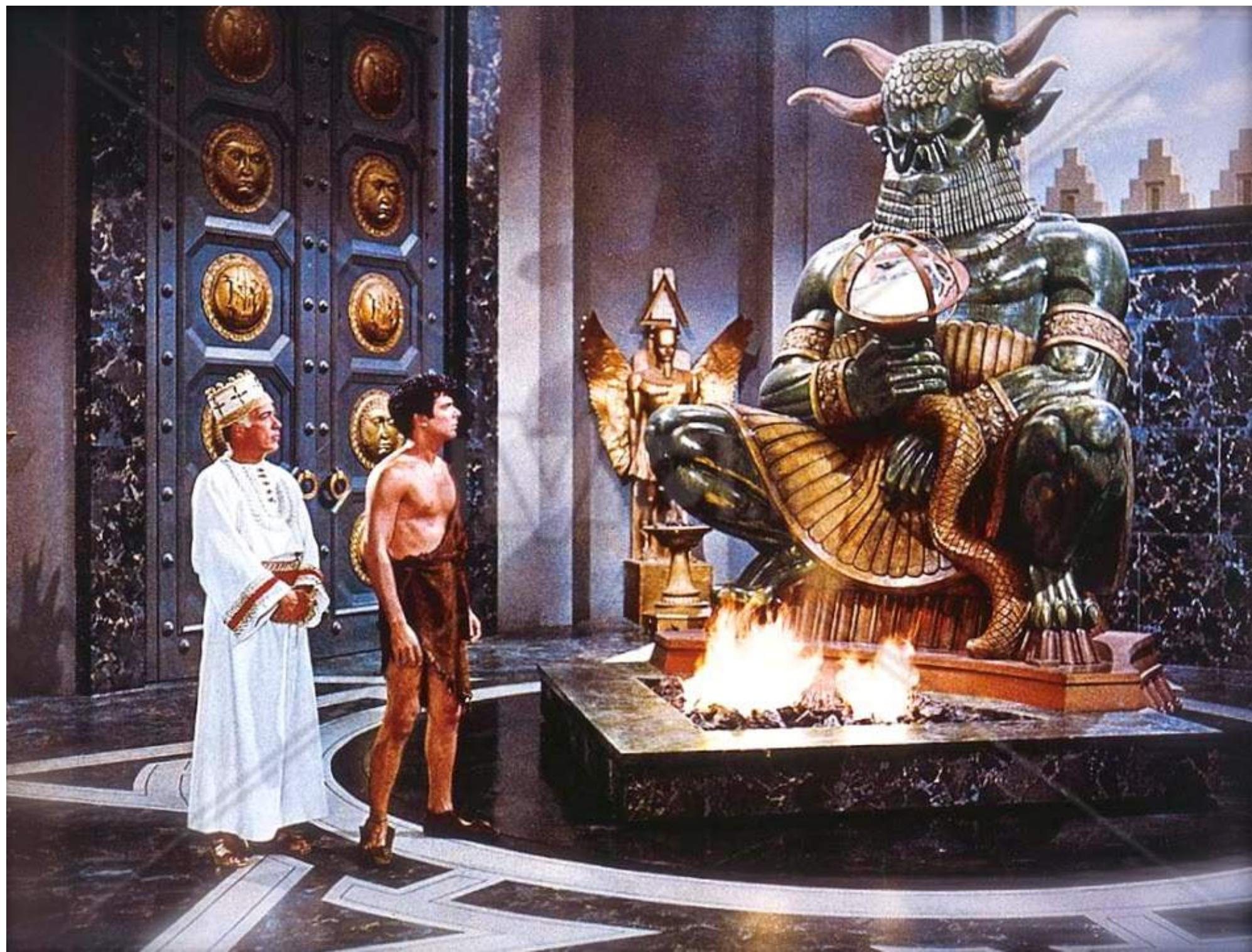


To William N. Stenhouse
Best Wishes

Anne Rogers

1535 - 60 AD



















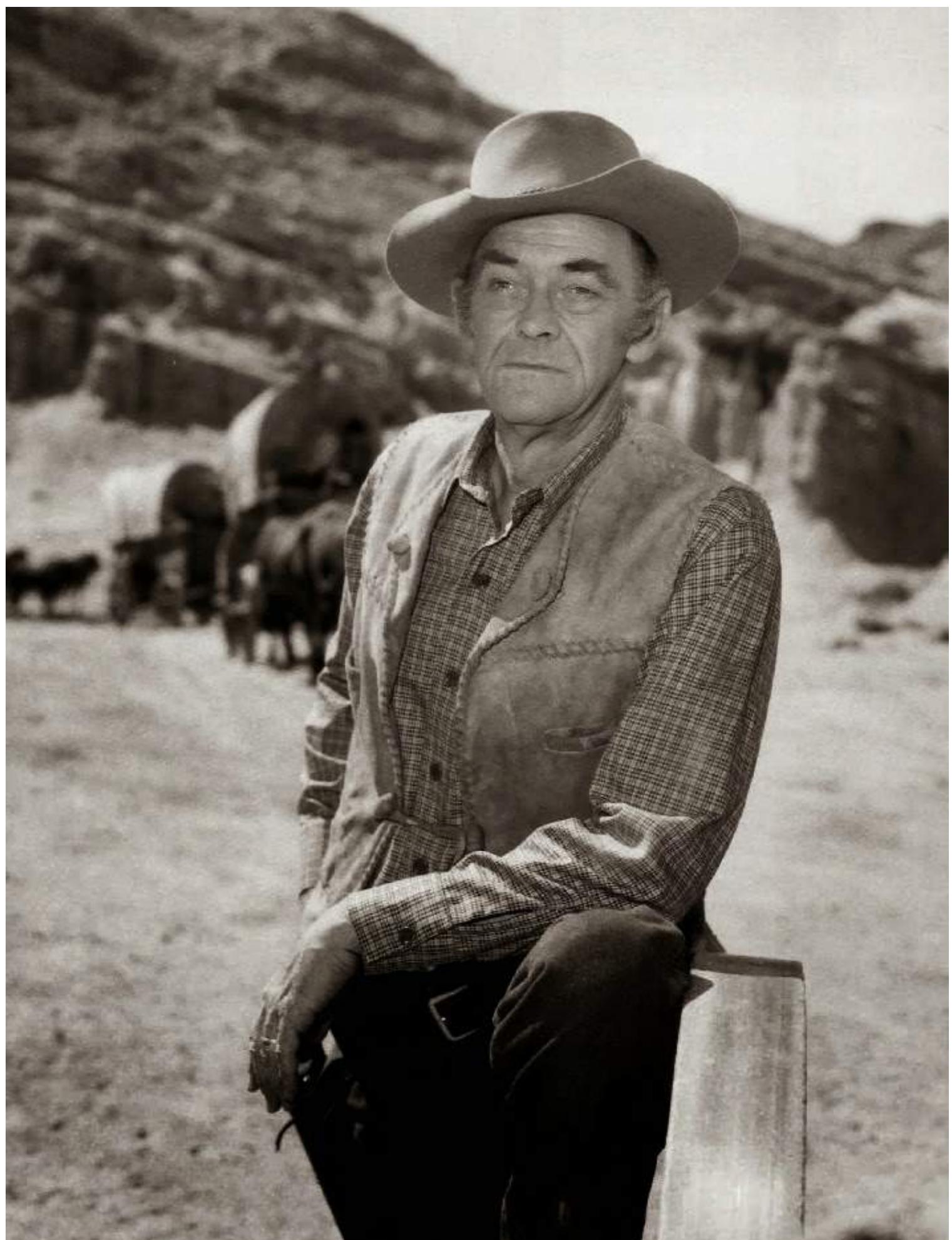






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Directed by ERNST L. BLOCH
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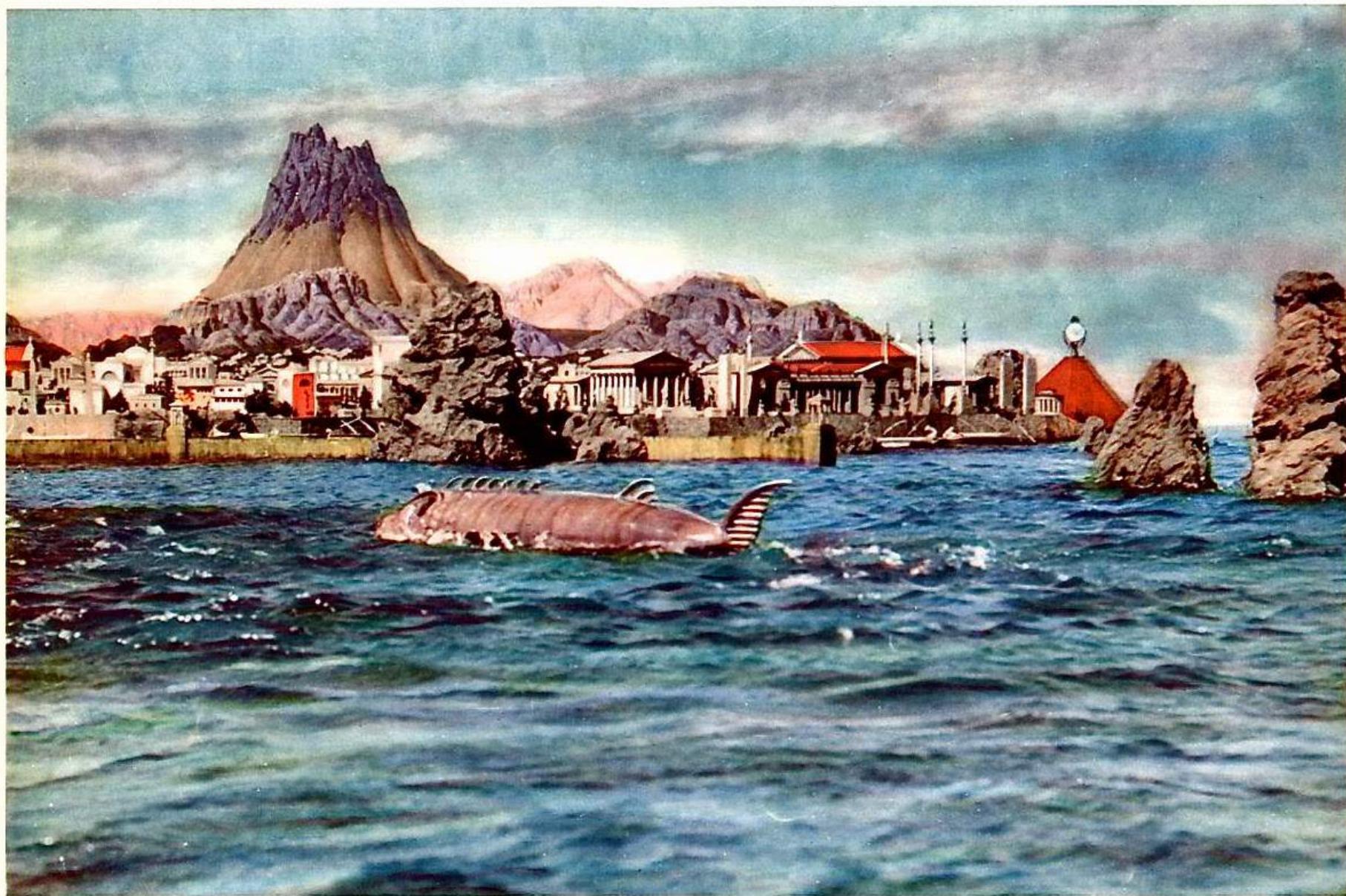


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